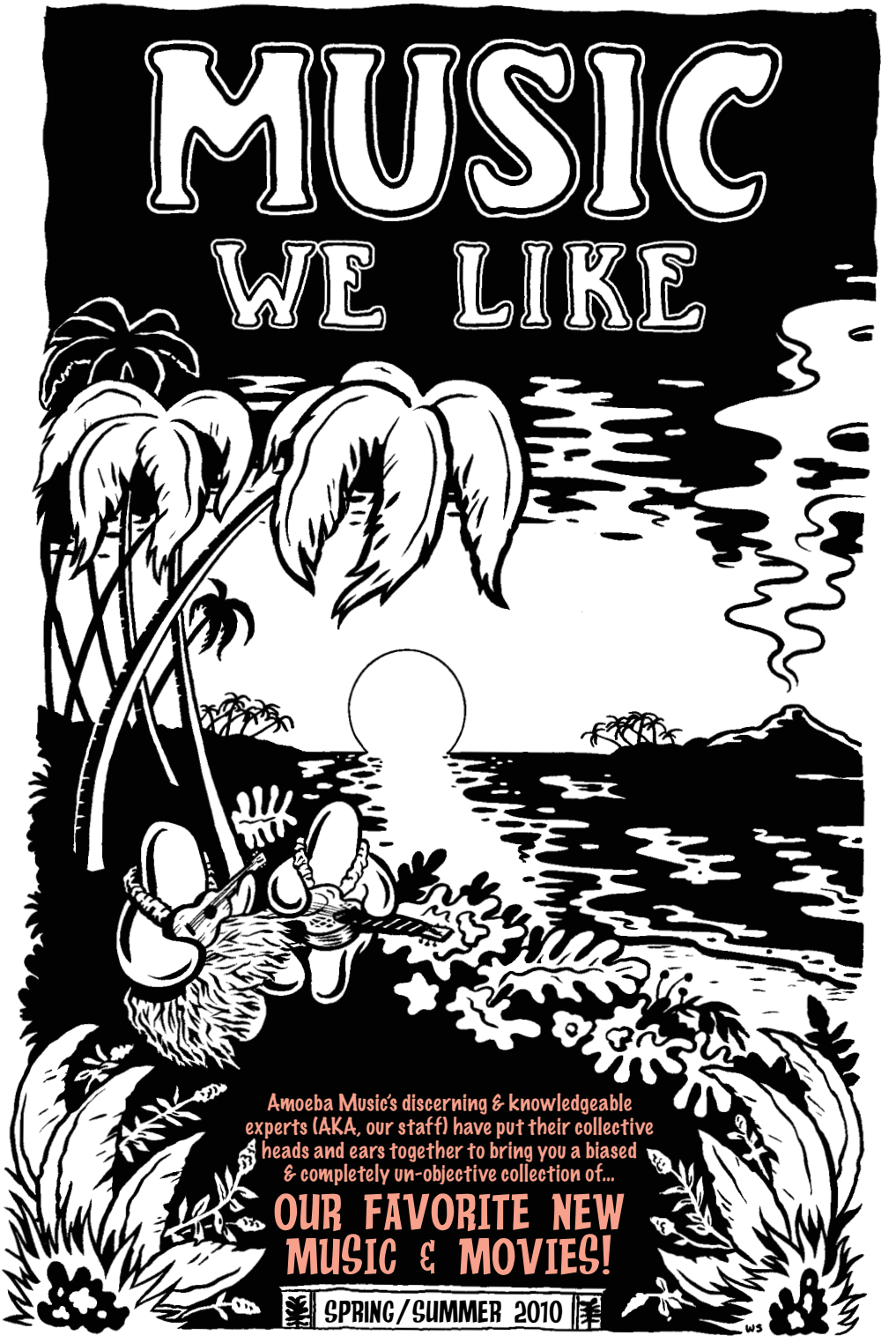
MUSIC WE LIKE



Amoeba Music's discerning & knowledgeable experts (AKA, our staff) have put their collective heads and ears together to bring you a biased & completely un-objective collection of...

OUR FAVORITE NEW MUSIC & MOVIES!

SPRING/SUMMER 2010

WELCOME TO AMOEBA MUSIC

THE BIGGEST INDEPENDENT MUSIC STORE IN THE COUNTRY!

Amoeba Music has become synonymous with music and movie expertise, from the arcane to the popular. Our staff consists of the most passionate connoisseurs of all cultural explorations, from the people who check your bag to the folks who buy your used goods at the front counter!

All Amoebites were asked to list their top five favorite releases from the first half of 2010 and beyond! We then had a team of experts decipher their cryptic handwriting, analyze the results and compile the lists into this little book!

WE HOPE YOU FIND THE RESULTS INTERESTING AND USEFUL!

ILLUSTRATIONS BY WAYNE SHELLABARGER

SOME HELPFUL HINTS:

- Our USED selection is fully guaranteed to play perfectly. Buying used means you can get more for your money — and many out-of-print and rare items that are ONLY available used!
- The NEW items are designated with a white price tag. The USED items have yellow, green or red price tags. The "red tags" indicate clearance items. CLEARANCE items have an ongoing deal; buy three, get the fourth of least value for FREE!
- All the sections have clearance areas at the end of their respective used sections. Don't forget to look underneath the bins for extra bargains which may not be represented in the above corresponding bin. There are tons of nuggets hiding in pockets all over this store, so be sure to look all around!

HAPPY HUNTING!

AMOEBA LOVES FREE LIVE MUSIC!

All three Amoeba stores host free, all-ages live shows and events throughout the year to showcase our favorite local and worldwide talent.

A sampling of recent live in-stores at Amoeba:

BLACK REBEL MOTORCYCLE CLUB

STEPHIN MERRITT

BASSEKOU KOUYATE

TEGAN AND SARA

JAY REATARD

EXENE CERVENKA

MICHEL GONDRY & FRIENDS

OS MUTANTES

FANFARLO

MESHELL NDEGEOCELLO

GOSSIP

THE SWELL SEASON

JUSTIN TOWNES EARLE

HUUN HUUR TU

STEWART COPELAND

VIVIAN GIRLS

Visit Amoeba.com's video gallery for in-store performance videos, interviews with artists, behind-the-scenes footage and more!

AMOEBA.COM

Amoeba.com is your source for the latest in-store information for upcoming shows, in-store photos, free downloads, contests, our "Amoeblogs" about film and music and much, much, more!

Ways to stay in touch: Sign up for the Amoeba newsletter at Amoeba.com and become our friend on **Facebook, Twitter** and **MySpace!**

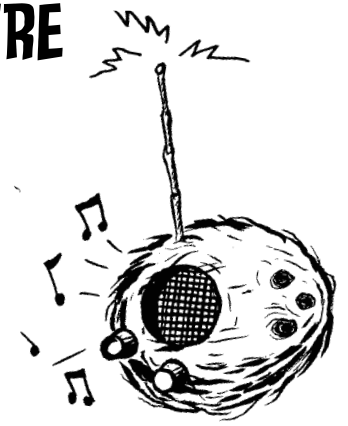
Each Amoeba Music has its own personality and unique selection! Visit all three:

BERKELEY
2455 TELEGRAPH AVE.
(510) 549-1125

SAN FRANCISCO
1855 HAIGHT ST.
(415) 831-1200

HOLLYWOOD
6400 SUNSET BLVD.
(323) 245-6400

A SAMPLING OF OUR FAVORITES BY GENRE



CDs & LPs

ROCK

Spoon – *Transference* (MERGE)

Beach House – *Teen Dream* (SUB POP)

Citay – *Dream Get Together* (DEAD OCEANS)

Magnetic Fields – *Realism* (NONESUCH)

Midlake – *Courage of Others* (BELLA UNION)

Broken Bells – *Broken Bells* (COLUMBIA)

Dead Man's Bones – *Dead Man's Bones* (ANTI)

Owen Pallett – *Heartland* (DOMINO)

Fresh & Onlys – *Grey-Eyed Girls* (WOODSIST)

Girls – *Album* (TRUE PANTHER)

A Place To Bury Strangers – *Exploding Head* (MUTE)

Them Crooked Vultures – *Them Crooked Vultures* (INTERSCOPE)

Vampire Weekend – *Contra* (XL)

XX –*XX* (XL)

Joanna Newsom – *Have One On Me* (DRAG CITY)

These New Puritans – *Hidden* (DOMINO)

The White Stripes – *Under Great White Northern Lights* (WARNER BROS.)

Shout Out Louds – *Work* (MERGE)

Xiu Xiu - *Dear God, I Hate Myself* (KILL ROCK STARS)

JJ – *JJ No3* (SECRETLY CANADIAN)

Liars – *Sisterworld* (MUTE)

Surfer Blood – *Astro Coast* (KANINE)

Yeasayer – *Odd Blood* (SECRETLY CANADIAN)

Mumford & Sons – *Sigh No More* (GLASS NOTE)

The Soft Pack – *The Soft Pack* (KEMADO)

The Ruby Suns - *Fight Softly* (SUB POP)

She and Him – *Volume 2* (MERGE RECORDS)

HIP-HOP

Diamond District – *In the Ruff* (MELLOW MUSIC GROUP)

Freeway & Jake One – *Stimulus Package* (RHYMESAYERS)

Raekwon – *Only Built 4 Cuban Linx 2* (ICE H2O)

Clipse – *Till the Casket Drops* (COLUMBIA)

Edan – *Echo Party* (FIVE DAY WEEKEND)

Fashawn – *Boy Meets World* (ONE RECORDS)

Souls of Mischief – *Montezuma's Revenge* (CLEAR LABEL RECORDS)

Wale – *Attention: Deficit* (ALL I DO/ INTERSCOPE)

Crown City Rockers – *Day After Forever* (GOLD DUST MEDIA)

Large Professor – *The LP* (REDLINE)

Madlib – *Medicine Show No. 2: Flight to Brazil* (MADLIB)

Oh No – *Dr. No's Ethiopium* (LANDSPEED)

O.C. & A.G. – *Oasis* (E1)

RJD2 – *Colossus* (TVT)

Natural Elements – *1999: 10 Year Anniversary* (TRAFFIC)

Kidz In The Hall - *Land Of Make Believe* (DUCK DOWN MUSIC)

DJ Babu – *The Beat Tape Vol. 2* (NATURE SOUNDS)

SOUL

Mary J. Blige – *Stronger With Each Tear* (GEFFEN)

***Can You Dig It? The Music & Politics of Black Action Films 1968-75* – Various Artists** (SOUL JAZZ)

Meshell Ndegeocello – *Devil's Halo* (DOWNTOWN)

***Keb Darge & Paul Weller Present Lost & Found: Real R 'n' B & Soul* – Various Artists** (BBE)

Ledisi – *Turn Me Loose* (VERVE)

Mayer Hawthorne – *A Strange Arrangement* (STONES THROW)

Sade – *Soldier of Love* (EPIC)

Alicia Keys – *The Element of Freedom* (J RECORDS)

Corinne Bailey Rae – *Sea* (CAPITOL)

ELECTRONIC

Trus'me – *In the Red* (FAT CITY)

Lindstrom & Christabelle – *Real Life Is No Cool* (SMALLTOWN SUPERSOUND)

Four Tet – *There Is Love In You* (DOMINO)

Massive Attack – *Heligoland* (VIRGIN)

Motor City Drum Ensemble – *Raw Cuts Vol. 1* (FACES)

***Pop Ambient 2010* – Various Artists** (KOMPAKT)

Goldfrapp – *Head First* (MUTE)

King Midas Sound – *Waiting For You . . .* (HYPERDUB)

Pantha Du Prince – *Black Noise* (ROUGH TRADE)

Jose James – *Blackmagic* (BROWNSWOOD)

Knife – *Tomorrow, In A Year* (MUTE)

JAZZ

John Hollenbeck Large Ensemble – *Eternal Interlude* (SUNNYSIDE)

Prince Lasha – *Insight* (DUSTY GROOVE)

Myra Melford's Be Bread – *The Whole Tree Gone* (FIREHOUSE 12)

Wadada Leo Smith – *Spiritual Dimensions* (CUNEIFORM)

Gerald Wilson – *Detroit* (MACK AVENUE)

Henry Threadgill – *This Brings Us To Vol. 1* (PI)

Cindy Blackman – *Another Lifetime* (4Q)

Burton Greene – *Live At the Woodstock Playhouse 1965* (PORTER)

Vijay Iyer Trio – *Historicity* (ACT)

James Carter/John Medeski – *Heaven On Earth* (HALF NOTE)

Scott LaFaro/Don Friedman/ Pete LaRoca – *Pieces of Jade* (RESONANCE)

Robert Glasper – *Double Booked* (BLUE NOTE)

Bobby Hutcherson – *Wise One* (KIND OF BLUE)

Ben Allison – *Think Free* (PALMETTO)

Roy Hargrove Big Band – *Emergence* (EMARCY)

John Tchicai – *In Monk's Mood* (STEEPLECHASE)

COUNTRY AND BLUEGRASS

Rosanne Cash – *The List* (MANHATTAN)

Dave Rawlings Machine – *Friend of a Friend* (ACONY)

Johnny Paycheck – *Nowhere To Run* (OMNI)

Lyle Lovett – *Natural Forces* (LOST HIGHWAY)

Guy Clark – *Somedays the Song Writes You* (DUALTONE)

Johnny Cash – *America VI: Ain't No Grave* (AMERICAN)

FOLK

Carolina Chocolate Drops – *Genuine Negro Jig* (NONESUCH)

Jack Rose & the Black Twig Pickers – *Jack Rose the Black Twig Pickers* (VHF)

Joan Baez – *How Sweet the Sound* (RAZOR & TIE)

Wizz Jones – *Right Now* (CHERRY RED)

Iain Matthews & Searing Quartet – *Joy Mining* (FLEDG'LING)

Bert Jansch – *L.A. Turnaround* (DRAG CITY)

The Broken Consort – *Crow Autumn* (TOMPKINS SQUARE)

Gary Higgins – *Seconds* (DRAG CITY)

Michael Hurley – *Ida Con Snock* (GNOMONSONG)

Carrie Newcomer – *Before & After* (ROUNDER)

Chris Smither – *Time Stands Still* (SIGNATURE SOUNDS)

Tim Buckley – *Live at the Folklore Center, NYC March 6, 1967* (TOMPKINS SQUARE)

Loudon Wainwright III – *High Wide & Handsome: The Charlie Poole Project* (2ND STORY SOUND RECORDS)

BLUES AND NEW ORLEANS

***Dr. Boogie Presents: Heavy Jelly Essential Instrumentals* – Various Artists** (SUB ROSA)

South Memphis String Band – *Home Sweet Home* (MEMPHIS INTERNATIONAL)

Geoff Muldaur – *Texas Sheiks* (TRADITION & MODERNE)

Allen Toussaint – *Saint of New Orleans* (GREAT AMERICAN MUSIC)

T-Model Ford – *The Ladies Man* (ALIVE)

Irma Thomas – *Soul Queen of New Orleans: 50th Anniversary Celebration* (ROUNDER)

Keb' Mo' – Live & Mo' (YOLABELLE INTERNATIONAL)

***Preservation: An Album to Benefit Preservation Hall* – Various Artists** (PRESERVATION HALL)

WORLD

Bassekou Kouyate & Ngoni Ba – *I Speak Fula!* (SUB POP)

Ali Farka Toure/Toumani Diabate – *Ali & Toumani* (NONESUCH)

***Tumbélé: Biguine, Afro & Latin Sounds From the French Caribbean 1963-74* – Various Artists** (SOUNDWAY)

V.M. Bhatt/Matt Malley – *Sleepless Nights* (WORLD VILLAGE)

Tinariwen – *Imidiwan: Companions* (WORLD VILLAGE)

***Siamese Soul: Thai Pop Spectacular 1960s-1980s, Vol. 2* – Various Artists** (SUBLIME FREQUENCIES)

Lhasa De Sela – *Lhasa* (RCA)

Paolo Conte – *Psiche* (DECCA)

Saeid Shanbehzadeh – *Music From the Persian Gulf* (BUDA)

Mulutu Astatke – *New York-Addis-London: The Story of Ethio Jazz 1965-1975* (STRUT)

Ricardo Marrero & The Group – *A Taste* (JAZZMAN)

***Africa Boogaloo: The Latinization of West Africa* – Various Artists** (HONEST JON'S)

***Pomegranates* – Various Artists** (B-MUSIC)

Fela Kuti – *Black Man's Cry* (NOW AGAIN)

Julieta Venegas – *Otra Cosa* (SONY)

Joe Cuba – *A Man & His Music* (FANIA)

***Nigeria Special Vol. 2: Modern Highlife, Afro Sounds & Nigerian Blues 1970-76* – Various Artists** (SOUNDWAY)

***Nigeria Afrobeat Special: The New Explosive Sound In 1970's Nigeria* – Various Artists** (SOUNDWAY)

El Gran Fellove – *Mango Mangue* (VAMPISOUL)

The Chieftans feat. Ry Cooder – *San Patricio* (HEAR MUSIC)

REGGAE / DANCEHALL

Jim Radway & the Fe Me Time All Stars – *Dub I* (PRESSURE SOUNDS)

Alborosie – *Escape From Babylon To the Kingdom of Zion* (GREENSLEEVES)

King Tubby & The Dynamites – *Sound System International* (PRESSURE SOUNDS)

Michael Prophet – *Gunman* (VP)

Black Uhuru – *Black Sounds of Freedom (Deluxe Edition)* (GREENSLEEVES)

***Jah Shaka Presents: The Positive Message* – Various Artists** (GREENSLEEVES)

***Jammy's From the Roots* – Various Artists** (GREENSLEEVES)

Henry "Junjo" Lawes – *Volcano Eruption Reggae Anthology* (GREENSLEEVES)

King Tubby – *Roots of Dub* (JAMAICAN RECORDINGS)

***Dancehall 2: Rise of Dancehall Culture* – Various Artists** (SOUL JAZZ)

***Harder Shade of Black* – Various Artists** (PRESSURE SOUNDS)

CLASSICAL

***Doctor Atomic Symphony* – J. Adams (Robertson/St. Louis Symphony Orchestra)**

***The Tempest* – T. Ades (Keenlyside/Royal/Ades/Royal Opera House, Covent Garden)**

***Little Match Girl Passion* – D. Lang (Hillier/Theatre of Voices/Ars Nova Copenhagen)**

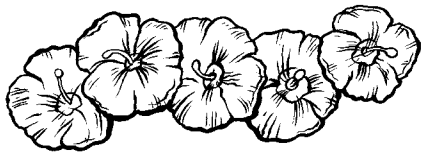
***In Principio* – A. Part (Kaljuste/Estonian National Symphony Orchestra/Estonian Philharmonic Chamber Choir)**

***Symphony No. 8/Adagio from Symphony No. 10* – G. Mahler (Thomas/San Francisco Symphony & Choir)**

***Colbran, the Muse* – G. Rossini (Joyce DiDonato/Müller/Santa Cecilia National Academy)**

***Sacrificium* – Cecilia Bartoli**

***Floodplain* – Kronos Quartet**



EXPERIMENTAL

Nurse With Wound – *Chance Meeting On a Dissecting Table of a Sewing Machine and an Umbrella* (DIRTER PROMOTIONS)

Bill Orcutt – *A New Way To Pay Old Debts* (PALILALIA)

Einsturzende Neubauten – *Kollaps* (POTOMAK)

Graham Lambkin – *Softly softly copy copy* (KYE)

Nicolas Collins – *Devil's Music* (EM)

Nurse With Wound – *Paranoia In Hi-Fi* (UNITED DIRTER)

Mika Vainio – *Vandal* (RASTER-NORTON)

Leyland Kirby – *Sadly, The Future Is No Longer What It Was* (HISTORY ALWAYS FAVORS THE WINNERS)

FM3/Throbbing Gristle – *Gristleism* (BUDDHA MACHINE 3.0)

Fuck Buttons – *Tarot Spot* (ATP)

Emeralds – *What Happened* (NO FUN)

METAL / BLACK METAL

Teitanblood – *Seven Chalices* (CENTURY MEDIA)

Arckanum – *PPPPPPPPPP* (DEBEMUR MORTI)

Cremation – *Black Death Cult* (NUCLEAR WAR NOW!)

Impetuous Ritual – *Relentless Execution Of Ceremonial Excrescence* (PROFOUND LORE)

Fenriz' Red Planet/Natterfrost – *Engangsgrill* (INDIE MERCHANDI)

Venom – *Black Metal-Deluxe Edition* (IMPORT)

Velvet Cacoon – *P AA Opal Poere Pr.33* (MORIBUND)

Burzum – *Belus* (BYELOBOG PRODUCTIONS)

PUNK

Fucked Up – *Couple Tracks: Singles 2002-2009* (MATADOR)

Regulations – *To Be Me* (DERANGED)

Reactionaries – *Ingenuity* (DERANGED)

The Gears – *Rockin' at Ground Zero* (BACCHUS ARCHIVES)

Pinhead Gunpowder – *Kick Over the Traces* (NO IDEA)

Wrecktrospective – *Various Artists* (FAT WRECK CHORDS)

***Welcome to 1984 (Reissue)* – Various Artists** (MAXIMUM ROCKNROLL)

De Kift – *Yverzucht* (MISSISSIPPI)

The Ex – *30: 30 Years of The Ex* (EX RECORDS)

***You Weren't There: A History of Chicago Punk 1977-1984* – Various Artists** (FACTORY 25)

GOTH

This Immortal Coil – *The Dark Age of Love* (ICI D'AILLEURS)

LustMord – *Beyond* (VAULTWORKS)

Edward Ka-Spel – *Dream Loops* (BETA-LACTAM RING)

Cindytalk – *The Crackle Of My Soul* (MEGO)

Wumpscut – *Fuckit* (METROPOLIS)

Twilight Garden – *A World We Pretend* (PROJEKT)

Death In June – *Symbols & Clouds* (NERUS)

Xeno & Oaklander – *Sentinelle* (WIERD)

Cold Cave – *Love Comes Close* (MATADOR)

Rome – *Flowers From Exile* (COP INT.)

Sixx – *Sister Devil* (NUCLEAR WAR NOW!)

***Minimal Wave Tapes Vol. 1* – Various Artists** (STONES THROW)

OLDIES

Love – *Love Lost* (SUNDAZED)

***Where the Action Is! L.A. Nuggets 1965-68* – Various Artists** (RHINO)

The Rationals – *Think Rational!* (BIG BEAT)

Buddy Holly – *Not Fade Away: The Complete Studio Recordings & More* (HIP-O-SELECT)

***Solitary Man: Early Songs of Neil Diamond* – Various Artists** (ACE)

Kim Fowley – *One Man's Garbage + Another Man's Gold* (NORTON)

Thee Midniters – *Thee Complete Midniters: Songs of Love, Rhythm + Psychedelia* (MICRO WERKS)

Ronnie Spector – *Last of the Rock Stars* (ELITE)

COMEDY

Aziz Ansari – *Intimate Moments For a Sensual Evening* (COMEDY CENTRAL)

Eugene Mirman – *God Is a Twelve-Year-Old Boy With Asperger's* (SUB POP)

Patton Oswalt – *My Weakness Is Strong* (WARNER BROS.)

Brent Weinbach – *Night Shift* (TALENT MOAT)

Nick Swardson – *Seriously, Who Farted?* (COMEDY CENTRAL)

Arj Barker – *LYAO* (WARNER BROS.)

Kathy Griffin – *Suckin' It For the Holidays* (MUSIC WITH A TWIST)

Artie Lange – *Jack and Coke* (SHOUT FACTORY)

KIDS

They Might Be Giants – *Here Comes Science* (HOLLYWOOD)

Yo Gabba Gabba! – *Music Is Awesome!* (FILTER)

Sarah Lee Guthrie & Family – *Go Waggaloo* (SMITHSONIAN)

Ralph's World – *All Around Ralph's World* (BAR/NONE)

Dan Zanes & Friends – *76 Trombones* (FESTIVAL FIVE)

SOUNDTRACKS

An Education (DECCA)

Fantastic Mr. Fox (ABKCO)

Where the Wild Things Are (INTERSCOPE)

The Road (MUTE)

Crazy Heart (NEW WEST)

Alice In Wonderland (DISNEY)

Single Man (RELATIVITY MEDIA)

Songs of the Sarah Silverman Program (COMEDY CENTRAL)

The Ghost Writer (VARESE SARABANDE)

DVDs & BLU-RAY

MUSIC DVDS

Joan Baez – *How Sweet the Sound* (RAZOR & TIE)

Little Feat – *Skin It Back* (EAGLE VISION)

***Motown: The DVD* – Various Artists** (MOTOWN)

Nirvana – *Live At Reading* (INTERSCOPE)

Anita O'Day – *Life of a Jazz Singer* (MRI)

Roxy Music – *More Than This: The Story of Roxy Music* (EAGLE ROCK)

Madonna – *Celebration* (WARNER)

Anvil! – *The Story of Anvil!* (VIVENDI)

***It Might Get Loud* – Various Artists** (SONY)

***Heart is a Drum Machine* – Various Artists** (LIGHTYEAR)

White Stripes – *Under Great White Northern Lights* (WARNER)

Meshuggah – *Alive* (NUCLEAR BLAST)

***The T.A.M.I. Show* – Various Artists (Shout Factory)**

The White Stripes – *Under Great White Northern Lights* (THIRD MAN)

CLASSICS/SILENT

Summer Storm

Bad Girls of Film Noir Vol. 1 & 2

Samuel Fuller Film Collection

Wagon Master

Columbia Pictures Film Noir Classics Vol. 1

A Man Called Sam

CULT / CULT DIRECTORS

Black Dynamite – Scott Sanders

Messiah of Evil: The Second Coming – Willard Huyck

Shock Festival – Stephan Romano

The Room – Tommy Wiseau

The Box – Richard Kelly

Decoder – Muscha

Dusty & Sweets McGee – Floyd Mutrux

ANIMATION

Kiki's Delivery Service

My Neighbor Totoro

Ponyo

HORROR / SCIENCE FICTION / FANTASY

Drag Me To Hell

District 9

Star Trek

Trick 'r Treat

Jennifer's Body

Zombieland

Moon

Deadgirl

The House of the Devil

The Twilight Saga: New Moon

TV

Family Guy: Something, Something, Something, Dark Side

Glee-Season 1 Vol. 1

Damages – The Complete Second Season

Big Love – The Complete Third Season

MI-5: Vol. 7

The Mighty Boosh

Nurse Jackie-Season 1

United States of Tara-Season 1

Steve Coogan Collection

Mad Men-Season 3

Breaking Bad: Season 2

Mad Men: Season 3

South Park: Season 13

FOREIGN

Simon of the Desert

Departures

Thirst

Wings of Desire

Gomorrah

Il Divo

Death in the Garden

Revanche

Coco Before Chanel

Sin Nombre

Baader Meinhof Complex

DOCUMENTARY

Beautiful Losers

Herb & Dorothy

Not Quite Hollywood

Painter's Painting

Food, Inc.

The Cove

Outrage

Objectified

September Issue

Capitalism: A Love Story

Trumbo

Inventing L.A.

COMEDY

The Hangover

(500) Days of Summer

Big Fan

Aziz Ansari-Intimate Moments For a Sensual Evening

World's Greatest Dad

In the Loop

DRAMA

Hunger

Damned United

Precious

Bronson

An Education

A Serious Man

Up In The Air

The Blind Side

An Education

ACTION / ADVENTURE

Inglourious Basterds

Public Enemies

The Hurt Locker

Shaw Brothers-Epic Heroes

Ong Bak 2-The Beginning

Warner Bros. Urban Action Collection

Sherlock Holms

KIDS / FAMILY

Up

Fantastic Mr. Fox

Where the Wild Things Are

Wallace & Gromit: A Matter of Loaf & Death

Yo Gabba Gabba! -Meet My Family & Birthday Boogie

Ponyo

Sesame Street: 40 Years of Sunny Days

BLU-RAY

North By Northwest

Lola Montes

Magnolia

Mel Brooks Collection

Gone With the Wind

The Wizard of Oz

Ran

Contempt

The Hurt Locker

Inglourious Basterds

BERKELEY

BILLY

If you are not taking responsibility for your state of consciousness, you are not taking responsibility for your life . . .

Sanity Muffin cassette releases!

(SANITY MUFFIN)
The rebirth of cassette culture is upon us. In the Bay Area and all over the world musicians and bands are scrapping their bogged-down crashing computers and digitally saturated computer music programs for the free and easy direct to tape format of yesteryears . . .

And it makes sense too. The recordings sound real. There's no big checks to pressing plants or fancy recording studio costs and no pile of CDs or LPs in your closet you'll never get rid of.

Just small supply and demand copies for hand-to-hand exchanges of warm analog tape with creative compact artwork and packaging.

This is the path local Oakland based cassette label Sanity Muffin is on and all music lovers should take immediate note. Beginning in mid-2009, the label has released beautifully packaged full-length releases with music to match. They started off with a release for Anticon team member Odd Nosdam, lush ambient kings Drape and Perpeteia, Oakland psychedelic sound shifters Voices, and instrumental indie hero's Tristeza and their minimal synth-wave side project Naked Lights. A heavy roster is planned for 2010 spanning ambient, black metal, sound-collage, electronic, weird wizardry, and some early '80s tape-only reissues!

Amoeba recommends exploring the cassette culture again with a label doing it up the right way and right here in your own backyard!

*Available in the cassette section at both Bay Area stores.

Tip:
**Listen to a favorite RECORD on headphones . . .*

CALEB

I'm with Coco!

The Flaming Lips – *Embryonic*

(WARNER BROS.)
The latest from my favorite American band of all-time. Most agree – this is their best work in years. The vinyl comes with a CD version. Get it!

John Fahey – *America*

(4 MEN WITH BEARDS)
For me, the second half of 2009 was largely dominated by the acceptance-into-my-heart of John Fahey as my personal lord and savior. Lucky for me, Four Men With Beards issued Mr. Fahey's amazing 1971 album *America* on four sides of 180g vinyl. Amen. Double-LP version as Fahey intended.

Maus Haus – *Winter* (7")

(SELF-RELEASED)
The latest from SF synth-pop collective Maus Haus. Be sure to snatch up this limited 7" before it runs out, and be on the lookout for a new full-length LP in 2010. www.myspace.com/maushausmusic

Man/Miracle – *The Shape of Things* (SINALOA RECORDS)

The debut full-length from the East Bay's own Man/Miracle. A must-have for fans of awesome. www.myspace.com/manmiracle

Thao With The Get Down Stay Down – *Know Better Learn Faster*

(KILL ROCK STARS)
Dude. Have you heard Thao? She's the best. And her drummer looks like a sexy George Washington. I'm not kidding.

Crayon Angel: A Tribute To Judee Sill – Various Artists (AMERICAN DUST)

American Dust puts out fine, fine records, and this compilation is no exception. Featuring gorgeous contributions from Grizzly Bear's Daniel Rossen, Owen Pallett (Final Fantasy), Bill Callahan (Smog), and many more, late folk singer Judee Sill's work is brought beautifully back to life on this disc.

Ciao My Shining Star: The Songs of Mark Mulcahy – Various Artists (SHOUT! FACTORY / MEZZOTINT)

Remember the theme song to Nickelodeon's amazing TV series *The Adventures of Pete & Pete*? Remember how much you liked it? The man behind that nostalgic bit of tune-age was Mark Mulcahy — one of America's greatest living songwriters. Mulcahy's wife died suddenly and unexpectedly, leaving him to raise their twin daughters on his own. This compilation is a benefit for Mulcahy and his family, and features great covers of his work by Thom Yorke, Michael Stipe, Dinosaur Jr., and many more.

Spoon– *Transerence* (MERGE)

"This song was written in reverse - somebody better call a hearse." Yes, somebody HAD better call a hearse because this album will KILL you. So good.

Tip:
Are you a fan of guitar music by the likes of John Fahey, Bill Frisell, or Marc Ribot? Then you should check out SF-based guitarist Jameson Swanagon — www.myspace.com/littleskretas

E. LIT

Kind of like Inti, but loves cows.

Brother Ali – *Us* (RHYMESAYERS)

Brother Ali returns with another exceptional piece of soulful Hip-Hop. This one's more laid back than *The Undisputed Truth*, but is still a terrific example of Ali's skills as a songwriter and lyricist. He's cooled down and found a comfort zone to vibe in, resulting in some of his best material to date. Strong vocal cadences and deliveries, interesting subject matter, and slamming beats from Ant make this stand out as one of the most cohesive albums of 2009. Rhymesayers Entertainment put out so much dope stuff last year that I could have easily just listed all their damn releases here and meant it sincerely, but decided against it for diversity's sake. Doesn't mean you shouldn't buy 'em, though.

Fresh Daily – *The Gorgeous Killer in Crimes of Passion*

(HIGH WATER MUSIC)
This Brooklyn-based MC deserves much praise for delivering one of the sleeper albums of '09. Give *The Gorgeous Killer* a listen and you'll quickly discover that Fresh Daily has something that many like-minded rappers lack: a personality. His tracks range from fashion statements to boob worshipping to old school video game critiques (he disses Ecco the Dolphin over a 6-bit NES rendition of RZA's "Ice Cream" beat). And with his sharp voice and flow, Fresh Daily never misses a beat. Production provided by Oh No, Exile, DJ Spinna, Illmind, and 88 Keys amongst others. The collab track with Homeboy Sandman, "Starter Pistol," gives one much hope for the new voices emerging from NY's underground scene. Keeping my fingers crossed for more surprises like this in 2010.

Sleep – *Hesitation Wounds*

(STRANGE FAMOUS)
Oldominion's star player outdoes himself on this extra solid album, which stands as one of the strongest pieces of Seattle Hip-Hop to date. Sleep's squeaky voice borders on sounding cartoonish at times, which may turn some listeners off, but he accommodates for it with a barrage of mindboggling flows and a passionate energy to match. It's not just the copious speed raps, which Sleep excels at, but also the way that he plays off of expectations using several rhythms and cadences over the course of a track. He somehow never manages to sacrifice lyrics for style either, which is pretty impressive considering the range of styles on this album. Also not to be overlooked are the contributions from newcomer producer Zavala, who handles the bulk of the album's production and almost steals the show with his dirty layered beats. In fact, his beat for the track "Lothar" (which features Del Tha Funky Homosapien) just might be the best Hip-Hop beat of 2009. There, I said it.

Paten Locke – *Super Ramen Rocketship* (TRES)

He grew up on tapes! Paten Locke's approach to music is rooted in the traditions of old school boom bap rap, so his fondness for cassette tapes comes as no surprise. Having produced songs for the likes of Mr. Lif and Akrobatik under the moniker Therapy, P. Locke comes out on his own as a rapper on *Super Ramen Rocketship*. His style is a call-back to classic Hip-Hop, similar to groups like People Under the Stairs or Jurassic 5, and he's not afraid to have some fun with his hooks and vocal cadences. His beats are excellent, with layers of lo-fi sampling and dusty drums making for a refreshingly upbeat vibe. Definitely one to nod your head over and occasionally bust a move to. Funky funky funky funky funky hit record.

Dessa – *A Badly Broken Code*

(DOOMTREE)
The first great release of 2010 is a stunner indeed, instantly trumping every album from 2009 with one

of the strongest albums of female MCing to date. Long-awaited by Doomtree fans and more than ready to turn a few new heads in their direction, *A Badly Broken Code* is as unified and polished as full-length debuts come. As a vocalist, Dessa is just incredible. I think that she's a strong contender for the most talented female MC working in Hip-Hop today, with a sexy flow, sophisticated lyrics, clever concepts and an excellent singing voice all at her disposal. If I had to draw comparisons, Lauryn Hill and Ursula Rucker are the first names that'd come to mind, but Dessa's distinctly feminine approach to Hip-Hop is quite original in its own right. The album's 15 standout tracks also have the benefit of top-notch musical backdrops courtesy of Doomtree's in-house producers, and range from melancholy string arrangements to bouncy horns and keys. The best Doomtree release to date. If this isn't one of the top albums of 2010, I'll eat my DTR hoodie.

Tip:
2009 was also a great year for movies; don't let anybody tell you different. Inglourious Basterds, The Limits of Control, Where the Wild Things Are, The Fantastic Mr. Fox, Antichrist, The International, *and the list goes on . . .*

BEAN

likes: pretty girls and fast motorbikes

hates: bad grammar and insincerity

wishes: the ablilty to eat bacon with no health consequences and a well tailored Teddy Boy coat

bon voyage: Weasel Walter

r.i.p.: Jay Reatard

The Dutchess & The Duke – *Sunset/Sunrise* (HARDLY ART)
The Dutchess and The Duke have seriously avoided a "sophomore slump" with *Sunset/Sunrise*. Recorded by Greg Ashley in Oakland, this album is just as heart-felt and hand-made as their debut, but is more fully realized and draws from a much larger sound palette. But even with the enhanced production, distorted electric guitar, and somber string melodies, Jesse Lortz and Kimberly Morrison's achingly beautiful harmonies are still the core of the songs (there's even two songs where Kimberly takes lead vocal!). Still unchanged is the duo's rock'n'roll swagger that belies their folksy demeanor. And though the general mood of the album tends toward the dark and the sorrowful, moments of beauty and redemption are also plentiful. There is a simple authenticity to The Dutchess

& The Duke that demands to be heard. Even as the songs on *Sunset/Sunrise* ache with longing, they also soothe the aches of longing.

The Gears/D.I.'s – *Rockin' at Ground Zero/Rare Cuts* (HEP CAT)
I'd heard of The Gears before and dug their just slightly rockabilly influenced punk sound, but somehow I'd never managed to hear the D.I.'s (the band The Gears devolved into after a few years) until recently. "Mohawk vs. D.A." was blaring on the radio and I wondered where this song that coulda been written about me came from. "I used have a mohawk/now I wear a D.A./I used to live in Torrance/now I live in L.A." [actually, for me it's East Bay.] Anyway, besides the biographical similarities to my life, either band's righteous & rootsy punk rock is like an amphetamine laced trip back in time to when even a low budget punk rocker could make the scene in a hot car and way before punks and the EPA discovered a common agenda.

Girls – *Album* (TRUE PANTHER)
I don't know why, but I sorta hate myself for liking this album so much. maybe I just hate the hype machine and all the subpar shit it tries to pass off as shinola. Maybe it's just the ridiculous labels it tries to put on something like The Girls trying to market them. whatever, man. this *Album*'s just good. It's breezy and psychedelic without sounding too light or cliche. The Girls' songs are like the inevitable come-down from a sunny sunshine pop trip. With songs awash in a sort of detached melancholy and gauzy flippancy, *Album* teases like the beach on a grey San Francisco day, holding a promise of California dreaming just beyond the fogged in horizon.

Charlotte Gainsbourg – *IRM*
(ELEKTRA/ASYLUM)
My friend tells me that my tolerance for cute girls that can't sing is really high. I guess that's true because I really dig this album. Once again produced and co-written by another musician (in this case, Beck, who manages not to smear too much of his signature across it), *IRM* is more confident and outgoing than Gainsbourg's previous outing. Her voice is less breathy and ethereal, the songs less atmospheric. The songwriting is less fabulously imaginative and more playfully witty. Nevertheless, the overall mood of the album is still dreamy. Only this time, Ms. Gainsbourg isn't afraid to up the tempo and even rock out a few times. Or maybe I just like cute girls that can't sing.

***Thirst* – Directed by Park Chan-Wook**

***District 9* – Directed by Neill Blomkamp**
I'm still not sure what my favorite movies of the year were, but the return of the genre film is definitely my favorite trend of the year. From big screen to TV screen, blockbuster to indie, the lowly genre film (or even TV show) is coming back with a vengeance. Sci-fi, horror and crime stories seem really hot right now and some of the best ones are coming from places you wouldn't expect. Korean director Park Chan-Wook (director of *Oldboy*) brings us *Thirst*, an(other) unconventional vampire film that cleverly tackles themes of religion, morality, and redemption, but doesn't get bogged down in existential angst. The South African produced *District 9* boldly handles apartheid through the lens of alien (like, *E.T.* alien) immigration, but maintains a wry wit and an understated love story. Screw self-important Hollywood filmmaking and egotistical directors and actors. Bring back the art and craft of the genre!

Tip:
Unless you hate fun and good music, pretty much any DJ night that Special Lord B — AKA Paul Paul — is involved with (Saturday Night Soul Party, Int'l Freakout A Go-Go, Girl Groups Night, Ska War, etc.) is guaranteed to be a blast.

GRACE

Nellie Mckay – *Normal as Blueberry Pie: A Tribute to Doris Day* (VERVE)

Kowloon Walled City – *Gambling on the Richter Scale* (PERCEPTUAL MOTION MACHINE)

***Where the Wild Things Are* (Original Motion Picture Soundtrack) – Various Artists** (INTERSCOPE)

Fall of Efrafa – *Inle* (HALO OF LIES)

Kris Kristofferson – *Closer to the Bone* (NEW WEST)

Built to Spill – *There is No Enemy* (WARNER BROS./ATP RECORDINGS)

Fever Ray – *Fever Ray* (RABID RECORDS)

Camera Obscura – *The Blizzard* (7") (4AD)

DEATH BOY

Self-Proclaimed Prince of Multi-Tasking.

Evangelista – *Prince of Truth*
(CONSTELLATION)
This is one of the those albums that pulls you in so subtly, that when it is over you wonder where the time went and feel that you could play it again.

Om – *God is Good* (DRAG CITY)
I'm going to start doing yoga and this is one of the albums that I'll be listening to. Belly dancers, check out the last two tracks for your next performances!

Le Face – *Le Face* (TIC TAC TOTALLY)
Madness ensues on this EP and lovely cover art by Gitane Demone (of The Crystelles)!

Kurt Vile – *Childish Prodigy* (MATADOR)
Droney, yet never dull. Psychedelic garage, but not too beaten to death.

***Hardware* – Directed by Richard Stanley**
A truly amazing film that shows what you can do on a limited budget and with tons of junk.

Tip:
Death Rock Dive Bar celebrates two years in June and Dressed In Black is just beginning. Look for them on Myspace and Facebook.

JIM V

Los Cenzontles – *American Horizon* (LOS CENZONTLES)
On their latest release the San Pablo-based Mexican-American group continues to add new influences to their traditional sound. Aided throughout by the rough and rootsy sound of Taj Mahal and Los Lobos' David Hidalgo's tasteful guitar playing, *American Horizon* is Los Cenzontles most ambitious album yet and certainly one of their most enjoyable.

Delbert McClinton – *Acquired Taste*
(NEW WEST)
Playing and singing professionally since the late 1950s, Delbert McClinton sounds as good as ever on this 14 track collection of ballads, blues, country, and soul, all with a distinctive Texas flavor. Producer Don Was provides McClinton with some tasteful accompaniment on an album that's like comfort food for the ears.

Geoff Muldaur – *Texas Sheiks*
(TRADITION & MODERNE)
Despite its bitter-sweet origins, Geoff Muldaur's *Texas Sheiks* is a joyous collection of old-timey blues, country, and jazz by a group of musicians that sound as if they've been playing together for nearly as long as songs themselves have been around. Starting out as a group of sessions to help keep guitarist Stephen Bruton distracted from the cancer that would eventually take his life, *Texas Sheiks* soon became a full-fledged album with the help of a small ensemble that includes Bay Area fiddler Suzy Thompson. Muldaur has rarely been in better company, and his singing and playing here is some of the best of his long career.

The Esso Trinidad Steel Band – *Van Dyke Parks Presents the Esso Trinidad Steel Band*
(MINKY)
Produced originally in 1971 by pianist, producer, lyricist, and man-about-Warner Brother Records Van Dyke Parks, the Esso Trinidad has an oddball charm about it that still comes through some 40 years later. Included on the album's 13 tracks are the Kinks' "Apeman," Simon & Garfunkel's "Cecilla," the Jackson Five's "I Want You Back," as well as a version of Khachaturian's classic "Sabre Dance." Besides the original release, this re-issue includes a DVD documentary of the group in Trinidad as well as footage from their first U.S. tour.

***The New Lost City Ramblers in Always Been a Rambler* – Directed by Yasha Aginsky**
Back in the late '50s and early '60s, it seemed like the main requirement for starting a folk group was having matching shirts with musical content a distant second. As shown in this hour-long documentary, the New Lost City Ramblers were an exception to many of the urban groups who passed themselves off as folk musicians. Besides seeking out, mastering, and recording various traditional styles of American music, the Ramblers were also responsible for introducing such artists as Roscoe Holcomb, Elizabeth Cotten, and the Balfa Brothers to a national audience. The Ramblers were also a powerful influence on the next generation of tradition minded musicians including the likes of Bob Dylan, Jerry Garcia, Ry Cooder, David Grisman, and David Lindley. Featuring recently filmed footage — much of it from some of the last few Hardly, Strictly Bluegrass festivals — as well as some amazing archival footage from the '60s, *Always Been a Rambler* is a long overdue look at one of the more influential traditional music groups of the last 50 years.

If you'd like to hear more of the Ramblers music, check out *50 Years: Where Did You Come From? - Where Did You Go?* on Smithsonian Folkways, a three-CD, 79 track compilation spanning their entire career.

MARC WEINSTEIN

35 years ago, I got a record store job . . . . .

Bassekou Kouyate & Ngoni Ba – *I Speak Fula* (SUB POP/NEXT AMBIANCE)
As joyous as a groove can get, earthy string-driven grooves that are pretty much guaranteed to make you feel really good . . . "Ngoni" music from Mali — super inspired and beautiful . . . NOT TO BE MISSED, if you like to groove and smile wide . . . this stuff rocks hard.

Jesca Hoop – *Hunting My Dress*
(LAST LAUGH)
Fans of 1980's Kate Bush would absolutely love this woman and this record . . . Very creative and interesting sounds all over the place, and a unique voice — a fabulous follow-up to her great debut, Kismet, on Columbia. Incredibly, it seems Columbia can't even get THIS adventurous any more . . . I'm suprised this artist is not better known!! Great Record!!

Beak – *Recordings 1/5/09 - 1/17/09* (IPECAC RECORDS)
Recorded live with no overdubs, this distillation of sessions recorded over a 12-day period somewhere in Bristol last year, brings to life vibrations rarely heard since P.I.L. and Krautrock . . . great instrumental jams, minimal, spacious, an INSTANT CLASSIC!!!! Some of the best "Post Rock" ever made here . . .

Mulatu of Ethiopia – *Mulatu of Ethiopia* (WORTHY RECORDS)
The Master of a unique brand of fusion: funk inspired jazz meets the beautiful five tone scale of Ethiopia. Wildly exotic heads on top of a killer '70s groove . . . This masterpiece came out in 1977 and has only recently been reissued on CD by a Japanese label . . . This very LP originally introduced me to these enticing sounds years ago — blew my mind . . . Mulatu has recently enjoyed alot of well deserved attention and has continued to perform around the world. He played to a lucky audience at the Luckman Auditorium in L.A. two years ago . . . You need your Mulatu!!!

Paul McCartney – *Live in Los Angeles* (THE MAIL NEWSPAPER)
This very limited release by *The Mail* newspaper in London finally brings, to all those who missed it, a fabulous document of that rare show you all heard about . . . McCartney and his band performing on the Amoeba Music stage in July of 2007. An incredible 12-song set, eight of which are Beatles songs . . . Great versions throughout . . . so much LOVE in the air . . . you can feel it . . . even the most jaded of record store clerks were thoroughly won over by this stunning show . . . one of the greatest days ever for me, for sure . . .

Tip:
Best Falafel and Shawerma on the east side of Hollywood, and, possibly anywhere around L.A. — Falafel Arax at Santa Monica and Normandie . . . like so many things in L.A., you wouldn't know from lookin' at it . . . but, believe me . . .

MATT BOB

My name's Matt. I come from the Dena . . . and also the internet.

Sick Jacken – *Stray Bullets*
(URBAN KINGS)
Good album, lots of nice guests, possibly my favorite of the (2nd half) of the year.

Sene & Blu – *A Day Late & A Dollar Short* (SW)
Blu's beats are jazzy like his "Her Favorite Colo(u)r" mixtape, sans movie samples; Sene's a good rapper . . . it all works out

OC & AG – *Oasis* (NATURE SOUNDS)
I mean . . . .right?

***Trick 'r Treat* – Directed by Michael Dougherty**
So good. It's the new best horror movie.

***District 9* – Directed by Neill Blomkamp**
Probably my favorite movie this year, although *Fantastic Mr. Fox* is nipping at its heels . . . so to speak

Tip:
I just take whatever Tunde hands me.

MICHAEL

—))) Music Lover, Sound Collector, Musician, Artist, Record Label Owner, International Music Department Specialist (((—

My favorite releases of 2009

The Present – *The Way We Are*
(LOAF)
A new dimension has begun to open up through various strains of modern sound creations of numerous kinds. This double-LP was probably my favorite record last year, if I had to pick just one. It takes me on a journey to unusual and beautiful places, and invigorates my spirit. It's an expressive experience, one which resonates with the world around us and shows a way forward, together. It's 2010 and the world needs love, hope, wisdom, and community. The Present is now the future . . .

Tricorn & Queue – *Perennial Language* (and also *Ashes Wander*) (STUNNED)
Lovely clouds of incandescent sound from this most magical pair of musical craftsmen. Warm ambient sunwaves, shimmering dreamspace zones.

Super Minerals – *Multitudes* (and also *Clusters*) (DIGITALIS)
Whether it be multitudes of cosmic/seismic vi-

brations, or clusters of chordal variations, these multi-faceted minerals are consistently on top of their game.

Emeralds – *What Happened*

(NO FUN)
Much lauded Ohio trio's magnum opus. Their labyrinthine synthesizers and echoing guitar patterns blend together seamlessly to become an ambient symphony . . .

Barn Owl – *The Conjurer*

(ROOT STRATA)
This local SF duo unleashed this epic LP of dark, cosmic heaviness. The LP is out of print but I hear there will be a CD version sometime soon. Each of them released an excellent solo disc on Digitalis last year (Elm's *Nemcatacoa* and Evan Caminiti's *Psychic Mud Shrine*) so pick those up too if you dig this.

Ontologist – *Arrow to the Sun*

(CANZONA)
A sprawling collection of polystylistic postmodern music (and also images on the accompanying DVD). A unique and fascinating record from a talented composer.

Mountains – *Etching* (and also *Choral*)

(THRILL JOCKEY)
Ace ambient drone duo's double dosage delivers . . . they're both great records. *Etching* is one long zoner, a spatial haze of epic proportions. *Choral* is a series of shorter pieces spread out over a double LP (or on a long CD). Both are a wonderful wash of tonecolors, expanding and contracting in natural ways, reverberating.

A Orillas Del Magdalena – Various Artists

(DOMINO SOUND)
Classic Colombian cumbias from the mid-'50s to the mid-'70s, lovingly compiled and released on vinyl! You won't be able to stop dancing with this one on the turntable. There's a special bounce and elegence to these excellent examples of this rich musical tradition, and there's real soul and emotion behind them . . . if you're curious to explore, this is the perfect place to start.

Greg Davis – *Midpoint* (and also *Full Spectrum*)

(HOME NORMAL)
Put on your deep listening ears for both of these, they will reward you kindly with their massive yet minimal, meditative musicality.

Animal Collective - *Fall Be Kind* (and also *Merriweather Post Pavilion*)

(DOMINO)
This recent EP is just as good as *MPP* and maybe even better. There, I said it.

Magic Lantern / Hop-Frog Collective – (split LP)

Two sides of ethno-psych goodness from these ensembles. My favorite work to date from each act.

Tuluum Shimmering – *Thunderous Slit-Gongs on Islands of Cloud*

(DIFFERENT LANDS)
Cyclical mantras chime within refracted time, the universe slowly unveils its secrets as the tides wash into infinity . . .

A String of Pearls: Jewels of the 78 RPM Era 1918 - 1951 – Various Artists

(MISSISSIPPI)
A look into several examples of global sounds of the first half of the 20th century. Music will never be the same again . . . so nice to be able to hear them this many years later and reflect on their raw beauty.

Zach Wallace – *Glass Armonica*

(ROOT STRATA)
Incredible sound vibrations from the instrument named in the title, which was built by the artist himself, based on the original specifications of Benjamin Franklin's unique invention.

Xiphiidae – *Pass Hidingly Seek*

(HOUSECRAFT)
Yet another in an ever-growing tome of tales from this prolific project. Each one tells a similar story, but it's the subtle shifts in perspective, setting, tone, and detail in every one that makes them all a fascinating adventure in textural surrealism.

tUnE-yArDs – *BiRd BrAiNs*

(4AD)
A truly creative singer and songwriter, and a one-woman whirlwind of wondrous depth in a live setting. Saw her twice last year, both of which were among my favorite shows of 2009. Highly recommended.

3 Leafs – *Space Rock Tulip*

(PERMANENT)
A heady dose of classic-meets-modern psychedelic rock from this San Francisco ensemble, and it sounds great on vinyl. There are definitely big things ahead for these guys.

Lissom – *Nest of Iterations*

(DRAGON'S EYE)
A reverberant soundworld of blissful ambient haze and shadowy audio dreams, perfect for nighttime listening . . .

Deradoorian – *Mind Raft*

(LOVEPUMP UNITED)
Thoughtful, heartfelt songs sung in a truly lovely and sensuous voice . . . what more could you want?

The North Sea – *Total Football*

(DIGITALIS)
Double tape set of fantastic noise jams from this prolific artist/label owner, Digitalis maestro Brad Rose.

Ajilvsga – *Skull Bundle*

(DIGITALIS)
Brad strikes again with this epic 10-cassette set from his duo project with Nathan Young. Each tape is a split release with a different artist, and the whole set is packaged in a cool hand-sewn pouch. Killer!

Moritz Von Oswald Trio – *Vertical Ascent*

(HONEST JON'S)
Electronic music for the mind, not the club, with bonus dub.

Glenn Jones – *Barbecue Bob in Fishtown*

(STRANGE ATTRACTORS)
Third gem of a record from this incredible guitarist who incorporates a plethora of styles into his playing, all quite masterfully. My favorite contemporary guitarist, hands down.

Sean McCann – *Phylum Sigh*

(STUNNED)
This San Franciscan ambient/drone musician makes consistently good records, but this one is a stellar highlight among his many releases. Originally on cassette only, this was recently reissued on CD in an edition of 200, so grab one now before they're gone.

Flaming Lips – *Embryonic*

(WARNER BROS.)
Just when I thought they'd lost it for good, they bring the heat with this epic double LP, their best since *The Soft Bulletin / Zaireeka / Clouds Taste Metallic* trinity, which was the pinnacle of their greatness.

Dreamcolour – *Inner Worship*

(STUNNED)
A soulful, swinging, supernatural salvo for spiritual salvation.

Edan – *Echo Party*

(STONES THROW)
A vibrant (de/re)construction of classic party jams that somehow morphs into the future of Hip-Hop, or at least what it should be . . .

Million Mists – *Haleakala*

(GIFT TAPES)
Wonderful warm synthesizer sonics.

Sun Araw – *Heavy Deeds*

(NOT NOT FUN)
A record full of funky, fuzzed-out, psychedelic rock jams that slowly seep into the atmosphere until you're breathing them in . . .

White Rainbow – *New Clouds*

(KRANKY)
More great loop-centric jams from the inner space zone that Adam does so well. Thick double LP action in effect!

Tip:
Some of the most interesting music being released today is only available on cassette tapes . . . sounds crazy, but it's true.

Several of the above albums and other great works of art on cassette (along with some LPs and CDs) are available on labels such as Stunned, Housecraft, Digitalis, Arbor, Not Not Fun, DNT, Jugular Forest, Gift Tapes, Rotifer, Different Lands, Cabin Floor Esoterica, and many more.

Also check out local underground tape labels Sanity Muffin, Sunlight Dream Raga, Calypso Hum, Ace of Tapes, and Two Thousand Tapes for some quality jams, including many from local artists.

With the resurgence in LP sales and the booming tape market, analog sound is making a comeback. iTunes is a joke. Their sound files are ridiculously compressed and sound terrible, and no mp3, no matter how high the bitrate can sound as good as the real thing . . . even CDs sound way better than the best quality mp3s of the same music do. Don't rob yourself of one of the finest joys in life; choose to listen to music as it is meant to be heard!

Rob Vertigo

Rock Floor Headmaster/Interweb Disaster.

Greg Cartwright – *Live at the Circle A* (DUSTY MEDICAL)

Live document of one (great) man alone with a guitar, singing in a small room, somewhere in the cheese curd capital of America. I'm 100 percent behind this sucker. Into it more than the new *Reigning Sound* LP at this point. The crowd helps out with forgotten lyrics, Greg is kindly to all, and the set list is pretty stellar. He can move me to tears with just a few notes of "Better Man Than Me." It's like if Elvis Costello had a soul. Throw in some Compulsive Gamblers blues and Oblivians broke gospel and let it soar. Bonus single with The Goodnight Loving ain't no slouch neither.

Hot Guts – *Ballad of Jon Simon* (7")

(BADMASTER)

Total blown-out downer pop. The A-side of *The Ballad of Jon Simon* starts things off with some thick-as-meat guitar work and a rhythm section playing through a molasses river. Somehow still catchy in the end and not too far removed from recent Pink Reason platters. "Abandon at Leisure" has some weird electro-glitch leanings before its Shit-Fi© kicks in. Plenty of industrial guitar scrape comes along keeping it mechanical. A pop gem no matter how much ungodly slime ya toss on top. Side B's "Did You Not Go . . . " is a long player; a tad more restrained and monotonous. Holds its own against The Liars or even '90s Neubauten tracks. Just when you think their gonna collapse in their own ennui, the guitar comes along and sears the paint off these cold walls, leaving traces of some NY avant-gardeners from years past. Nice introduction. I'd be into more. Limited to 300 so if it sounds appealing (and it should), get on it.

Red Mass – *Red Light* (10")

(RED LOUNGE)

Damn. I just paid $17 for a ten-inch record. In a gatefold. On imported heavy gram vinyl. This is why I live off of bad freezer foods. Surprisingly, I'm not regretting this. What lies within this fancy package is some rickety-stripped down chameleon rock by Choyce (ex-CPC Gangbangs/Les Sexareenos) and his ever revolving cast of friends. Track one, "Little Man," is a Dan Melchoir-feeling art-stomper with odd guitar squiggles and some accompanying flute (?!). Kinda like some early Dexy's Midnight Runners or another hobo-soul-punk throwin' it down with a ranting Nick Cave. I'm trying to remember all the bands that played on The Young Ones. John Cooper Clarke? One of those that wasn't the Damned or Motorhead . . . yeah, this reminds me of it. From there, it's some great post-punked damage thrown into a rockabilly stew. Can't explain it, really. It's its own thing. The vaudevillian murder ballad, "Skater," rubs like a Deadly Snakes encounter, but with a whole buncha' clutter getting tossed about. Even a bit surf-y in the end. I'm digging it because it sounds like nothing else right now. At least in this scene. Flip it for "Red Light," a mechanical throb that smacks about some '50s R&B. There's an Electric Eels cover at the end. A "Refrigerator" full of Windex piss and electro-trashed glitch. Volt fans take note . . . this one's for you. Scratch that itch. Go Red Mass. One bad ass and awkward slab of wax.

Sex Church – *Dead End* (7")

(SWEET ROT)

A Vancouver brigade of garage punks throwing atmospheric, downright gothic, overtones on some already moody rock-n-drone. The expansive 33rpm build-up of "Dead End" suits the shingle-shaking wall of sound, like something very Les Rallizes Dénudés oriented. Moving skyward until it goes off in a Telescopes/JAMC jangled outro. Pretty sweet. The flip, "Let Down," is really where it's at if yer death obsessed and waiting for the end to rain down anytime soon. NyQuil-fueled ballad full of Mark E. Smith vocal delivery, if that fuckin' guy could even form a sentence that matters anymore. Awesome for the self-hater in everyone. Another gorgeous sleeve from Sweet Rot holds it together.

Crushed Butler – *Uncrushed* (RADIO HEARTBEAT)

Second time around for this re-ish and I made damn sure I wasn't gonna' miss it again. After the total record store burnout of the *Death* LP, I held this one close to my chest on arrival. I figured if it made it to the playstock at Amoeba, people would blast it into repeated oblivion. I still want the 10" version, to be honest. The extra tracks do nothing for me (I never listened to the "High School Dropout" song anyways), but to own physical vinyl of the "It's My Life/Factory Grime" 1-2 punch is all I needed to plunk down the dough. Primo early '70s proto-scuzz that is sonically owned by the drummer. Unrelenting throb-throb crotch-rawk. For fans of that elusive *Soggy* LP or folks who listen to the isolated drum tracks on Stooges tapes. Yeah.

Condominium – *Barricade* (7")

(FASIONABLE IDIOTS)

Finally, saying something sounds "AmRep"-ish and really meaning it. Hammerhead is the sound ringing true to my ears . . . if Hammerhead had HC roots. Serious aggression from St. Paul, Minnesota. My wife says she's feeling The Jesus Lizard in it . . . maybe in the guitar noodle at times, but way too filthy for pro-gear adults with Albini hard-ons. Shock horror. A single of the year contender for sure. Side B is a dirgey instrumental broken off the Black Flag "Family Man" branch or The Melvins tree. Skullmusik shall prevail in '10!

The Rock-afire Explosion – Directed by Brett Whitcomb

Closest thing you'll get to this years *King of Kong* documentary, folks. A bittersweet flick about the rise and fall of the Showbiz Pizza empire, and its resurgence due to some overzealous fans. The life and times of animatronics mastermind Aaron Fechter plays out alongside über-collector Chris Thrash's dream of owning and operating the Showbiz robot band . . . The Rock-afire Explosion. Movie hits me pretty hard, not because I was a huge fan of the pizza chain or angered at the half assedry that Chuck E. Cheese lowered it down to; it's because I worked for a contracted sculpture house in the early '90s retooling and keeping these little robotic bandmates alive. Memories. Lots of old promotional shorts are interspersed with news reports, interviews with fans, and Fechter himself, sitting in his deteriorated workshop and warehouse. Now in Alabama, the Rock-afire fan club has opened a restaurant with an original band up and running. Sad but warm look back at the bygone childhood of many (including me) and how pop culture can change up over night. One man's hula-hoop is another mans Sega Genesis.

42nd Street Forever 5: Alamo Drafthouse Edition

I'm a movie trailer obsessed nerd (at last count, I had around 30+ hours of these two-minute artifacts) and it pleases me to no end to see this fine series pay tribute to The Alamo Drafthouse in Austin Texas. Why you ask? I ain't never been there . . . it's true. But I know they have amazing weekly showings of the oddest of the odd and trashiest of the trash, as well as an ongoing roadshow theater program. Look it up. What's really bringing this to the spotlight front and center is I got a friend (Zack Carlson: ex-Scarecrow Video employee & R'n'R madman) all over this digital swill. Now he's curating evenings down in the Lone Star State. Total Dude. Respect and hugs. Two+ hours of amazing chopsocky, sci-fi horror, redneck trash, and "green meat" advertising for you to feast yer eyeballs all over. Delicious!

The Sinful Dwarf (1973) – Directed by Vidal Raski

Jaw-dropping sleaze of epic proportions. A crippled dwarf lures "school girls" (played by twenty-something soft-core actresses) into his boarding house of horror with kitschy wind-up toys. When the girls aren't paying attention, he bops them over the head with a hammer and ties them up in a basement sex dungeon. Keeping them strung out on drugs, the dwarf whores the gals out as fundraising fodder to pay for his disfigured mother's plastic surgery. She was injured in a circus mishap. This is for real. Why does a newlywed couple decide to hole up here? Watch and see. Bring a wetnap. Fast forward through the gratuitous "foot rubbing" sex scenes and remember to brush yer teeth after. A coveted "Taste of Plaque" award winner. You've been warned.

Repulsion (The Criterion Collection) (1965) – Directed by Roman Polanski

A movie so great that the wife threatens getting a back piece tattoo of the poster art. Watch as a young Catherine Deneuve spirals into psychosexual madness, left alone in her apartment for days with nothing but an overactive mind and a cooked rabbit gone to spoil . . . The first of Polanski's "Apartment Horror" trilogy, and by far the most surreal. Criterion has released it with gloriously re-mastered black and white tones and a bunch of bells and whistles, lying to waste those subpar faded/beat bootlegs out there. Even contains a making-of TV documentary from back in the day. Roman, you can touch my child inappropriately whenever you like.

Ryan Stark

Light bulb changer, SUV Collider, Prince apologist.

Edie Sedgwick – *Things are Getting Sinister and Sinisterer*

(DISCHORD)

Here's a run-on sentence for you. This album is a collection of danceable treatises on current celebrities brought to you by the transgendered reincarnation of Andy Warhol's factory girl/Bob Dylan heartbreaker Edie Sedgwick. "Rob Lowe" is my favorite track. "Mary-Kate Olsen" is my second. What a cool direction for Dischord!

Witch Hunt – *Burning Bridges To Nowhere* (ALTERNATIVE TENTACLES)
Great Philly band finally on a sturdy label that they deserve! Check this out!

Vic Chesnutt – *At The Cut/ Skitter On Take OFF* (NEW WEST)
These, along with the previous *North Star Deserter*, are the most capturing and breathtaking albums from the late Mr. Vic Chesnutt. They are sad and beautiful in their unrelenting hope. This is music that can save you.

Mission of Burma – *The Sound The Speed The Light* (MATADOR)
The things that this band is doing now is just as interesting and good as what they were doing in the late '70s/'80s. This and *The Obliterati* are great new peaks in an already tall mountain range of music that this band has to offer.

Bill Callahan – *Sometimes I Wish I Were an Eagle* (DRAG CITY)
Bill Callahan's (smog) new album is full of gripping arrangments and "wish I had thought of that" lyrics. Some really cool territory is being explored here and might take a couple listens to sink in and is worth the time.

White Mice – *GANJAHOVADOSE*
(20 BUCK SPIN)
This Boston band's new record is full of pounding room-clearing noise that makes me want to live forever.

Alan Lomax – *Alan Lomax in Haiti* (Box Set)
A cool box worth the price tag from another one of Lomax's journeys. Real inspiring stuff.

***Take Me To The Water: Immersion Baptism in Vintage Music and Photography 1890-1950*– Various Artists** (DUST TO DIGITAL)
Whether or not you are a believer, this book/CD is full beauty to the eyes and ears.

Rain Machine – *Rain Machine*
(ANTI)
Kyp Malone's (TV On The Radio) solo project. Very patiently powerful and well orchestrated songs that make me want to be a better person. Fans of Funkadelic and Sun Ra might want to steer to this one.

The Fall – *The Unutterable*
(NARNACK)
This is one of the most solid from The Fall catalog complete with a second CD of great material that didn't see much of a release before. This CD will turn you into a Fall fan or would be a choice selection to switch someone onto the Fall. My favorite lyric: "You are a walking tower of ADIDAS crap."

Love Songs – *Another Guaranteed 40 Minute Music Set*
(LITTLE DEPUTY RECORDS)
Great Bay Area rock band fronted by air guitar world champion Hot Lixx Hulahan! Imagine what his band must sound like!

Dadfag – *Scenic Abuse*
(BROKEN REKIDS)
Great driving punk band with lo-fi recording but attention grabbing through and through. Brought to you by the good folks at Broken Rekids who are the reason you can listen to the Zounds in America.

Tip:
The music counter culture of Reno, Nevada
For free. For download.
WWW.NOCITYINTHEWORLD.NET

SEAN "SHOOTER" SOKOL

Security Overlord // Awesomeness
(Not necessarily in that order)

Doom – *Lost the Fight/Pro Life Control* (AGIPUNK)
Reissue of Doom's split LP with Selfish and split 7" with Hiatus. Remastered by Bri from Doom. Staple records from one of the most consistent and prolific crust punk bands ever.

Fall of Efrafa – *Inle* (HALO OF FLIES)
Final record in the trilogy of albums based on the political overtones of the book *Watership Down* by Richard Adams. Epic brooding "post-hardcore" crust punk. Imagine Godspeed You! Black Emperor mixed with a sludgy version of Tragedy and you wouldn't be far off. Comes in a gatefold cover and is a double-LP.

Horna – *Musta Kaipuu* (MORIBUND)
This is a collection of rare and unreleased material from Finland's kvlt black metal masters, *Envaatnags Eflos Solf Esgantaavne* era. While it doesn't have the cohesiveness of an actual album, it is still definitely worth picking up.

Thou / Salome – *Our Enemy Civilization* (split LP)(VENDETTA)
The Thou side is two tracks of slow and unbelievably thick Southern sludge interspersed with beautifully haunting melodic interludes that jump full force into face-pulverizing, crushing mid-paced doom. Salome take a more discordant vitriolic approach to their sludgy cacophony. This record has not left my turntable for weeks.

Thou / Mohoram Atta – *The Degradation of Human Life*
(HALO OF FLIES)
Another great recording from Louisiana's Thou. Swampy Southern melodic sludge that has a bit more mid-paced punk beat on this recording than their other endeavors. They even cover Minor Threat's "Screaming at the Wall" at the end of their side. The crushing guitar tone, heartfelt voracious vocals, and thundering drums have quickly made Thou my new favorite band. I must admit I've been so consumed with the Thou side that I've only listened to the Mohoram Atta side once. With that admitted it was pretty straight-forward dark crusty hardcore influenced by His Hero Is Gone, Envy, and even some black metal.

Morne – *Untold Wait* (FERAL WARD)
Morne's official first LP, which is basically a re-recording (with one extra song) of their demo LP that was released on No Options last year. Atmospheric, slow crust punk that seems superficially simple until repeated listens highlight the hidden complexities and textured layers of heavy doom laden crust. Highly recommended for fans of mid-era Neurosis and the Amebix. Features guest appearances by Alicia Morgan from 13 and Kris Force from Amber Asylum and the Swans.

Tip:
Go to Eli's Mile High Club. Best punk/dive bar in the 510.
Obey Tom McQuown. Check out my bluesdeathdoomcrust band Decrepit Kingdom.

SPENSAUR COOPER

It's been a local band kind of cycle this time around. Make sure you catch all these bands live, and buy their records too!

Butcher Cover – *Butcher Cover*
(MILITARY RADIO)
Butcher Cover is a filthy bloody mess of feedback, blast beats, and wildly offensive lyrics. Amoeba Berkeley's own Rob Vertigo and buddy Mike Russo have recorded well over 30 songs in the six months they've been a band and this limited cassette release showcases some of their best tracks. With such songs as "You Bubblegum Faggot" and "Prison Wallet," Butcher Cover never pulls punches. Their live show translates the frantic songs into a clusterfuck of sweat, spit, and squeals with fellow Amoebites Kyle Runyon and Dustin Sawtelle rounding out the rhythm section. Lookout for a bunch of releases by these guys throughout 2010.

Grand Lake – *Louise EP* (HOTEL EXISTENCE)
The latest EP from Oakland's Grand Lake (the band, not the theater) has the band going in a more arty-jazzy-groove direction, while still keeping their indie melodies and song structure. This four-song EP consists of two original tracks and two covers — one by Silver Jews and the other by Caleb Nichols previous band, Port O'Brien. The two original songs have some of my favorite riffs from all of 2009, while Guitarist Jameson Swanagon continues to blow my mind with his textural free-form guitar work. Stop by Amoeba Berkeley and say hi to Nichols and drummer John Pomeroy. They're always here, except when they're treating folks to their captivating live shows.

Black Fork – *The First Fork Years* (12") (MESS ME UP RECORDS)
This collection of out-of-print singles, demos, and compilation tracks from one of the best East Bay punk bands to come out of the '90s had me wishing for my middle school days. I remember getting dropped off at Berkeley's 924 Gilman St. by my parents and seeing Black Fork for the first time in about 1997, right toward the end of the band's initial run. The firestorm delivery from Robin, the quick guitar/bass work from Josh and Cyrus, and the spastic drumming of Jim Nastic (who now works here at Amoeba Berkeley), left me with a lasting image of slamming my 13-year-old face into some shirtless dude's sweaty back. This past year, Black Fork did a few reunion shows in support of this LP and it was like they had never left. Gotta love it!

Sourpatch – *Crushin'* (HAPPY HAPPY BIRTHDAY TO ME RECORDS)
This San Jose band of early 20-year-olds is one of my favorite local acts right now. Sourpatch has the early '90s Cuddle-Core sound down. Sounding like a lost record from Tallulah Gosh or Tiger Trap, *Crushin'* has reverb up the wazoo, along with song-long guitar solos, and punky drum beats. To top it off, every member of Sourpatch is as saccharine sweet as their music. If you get a chance to see them live, don't hesitate to go up to them and chitchat to one of the nicest bands in the Bay!

Tip:
Shameless self promotion tactic: stream my band's album at thesupercutes.bandcamp.com

CIRELLI

"It all started on a crisp, Fall day in Nineteen and Seventy-Eight . . ."

Tal & Acacia – *Wake Me* (ESSENTIAL/BMG)
Chock full of tunes that are good for the soul. Music this beautiful, catchy, honest and genuine shouldn't be so hard to find. Coming to a revival tent near you. The only group I would travel to Lodi to see.

The Mountain Goats – *Life of the World to Come* (4AD)
John Darnielle has spent time in this neighborhood before but not for this length of time. Literate, not preachy.

Devine's Jug Band – *Terrible Operation Blues* (PORTO FRANCO)
Pete, Meredith, Mayumi, and the boys can sure stomp it. Get ready to smile.

Chris Montez – *Call Me: The A&M Years* (UNIVERSAL UK)
Handclaps and "La-La-La . . . " choruses for everyone! Unbelievably laid back and very much of its time. Another stellar compilation from Saint Etienne.

Slade – *Live at the BBC* (SALVO)
Great live studio and concert performances captured just as the group began living in the U.K. charts. Great originals . . . Inspired cover versions . . . Filthy guitar tones . . . Kick-ass rhythm section . . . Noddy Holder's UNFREAKINMISTAKABLE voice!!! I love Slade. There, I said it and it felt good.

King Crimson – *In the Court of the Crimson King* (Deluxe)
(DISCIPLINE US)
Can this really be 40 years old? Every bit as terrifying and hilarious as the first time I heard it. Previously unreleased full version of "Moonchild." As a kid, I would hyperventilate while listening to this through headphones, album cover in my trembling hands.

Tip:
"Charm is deceptive and beauty is fleeting." Don't be afraid to be goofy!

TOM O

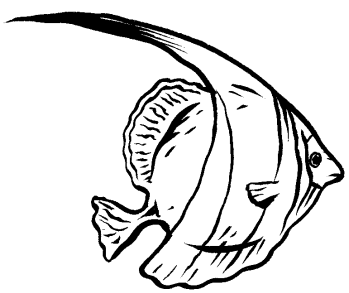
Brother Ali – *Us* (RHYMESAYERS)

Oneida – *Rated O* (JAGJAGUWAR)

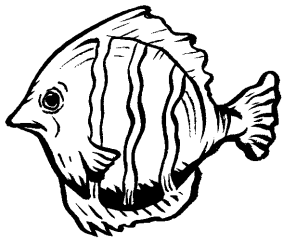
The Spits – *The Spits IV* (RECESS)

Dan Melchior's Broke Revue – *O Clouds Unfold!* (HOOK OR CROOK)

Magnetix – *Positively Negative* (BORN BAD)



SAN FRANCISCO



AARON H.

Did you hear about that blind Rabbi giving circumcisions? He got the sack!

Pawel – *Berkeley* (12") (DIAL)
Transcendent deep house. Melodic, simple, but with loads of depth. This is one of the better minimal singles put out in recent memory. A prime example of deep house in every way.

Lawrence – *Until Then, Goodbye* (MULE)
For the most part, this album is just a collection of various 12" singles Lawrence has put out in the past year or so. Had he not put them on one album, those singles would have taken up the rest of my "top 5" list. Lawrence (aka Peter Kersten) is the brainchild behind Dial Records and is, in this music fan's humble opinion, the most talented and consistent electronica producer in the world. This CD is a must have for anyone interested in minimal techno, deep house, or electronic music in general. Almost everything this guy puts out is pure gold, so be sure to give his full-length a listen.

The Sandwitches – *How to Make an Ambient Sadcake* (TURN UP)
Other people will probably write better reviews of this record in this book, but I had to at least say something. I don't typically listen to garage/psych/indie rock records like this, but this record has a unique feel to it that is difficult to describe. I suppose the best way to describe it is tangible, or maybe accessible. That's not to say its overtly simplistic or some type of low-brow, blue-collar music. It's just entirely listenable and not one bit self-conscious. Solid songs through and through.

Joseph Childress / White White Quilt – *Water Tower* (Split 7")
(ENDLESS NEST)
Startlingly heavy, but not heavy in the "metal" sense. There is a sort of emotional weight to this single, a weight that only melancholy country-western/folk music seems to be able to produce.

Conforce – *Cruising* EP (12")
(CURLE)
A great release from a label I know next to nothing about. Obviously rooted in Detroit techno, but not without a hint of modern sound, this single still manages to catch one's ear in a veritable sea of "blah" minimal techno.

Borneo – *Charismatic Megafauna* (SELF-RELEASED)
Killer noise rock. Contemplative, yet edgy. More of this would be refreshing.

Tip:
Visit the following websites if you know what's good for you: ahriot.blogspot.com and physicsengine.podomatic.com/

ALLEN

There shore is a lotta music out there.

The Beatles – *The Beatles Mono Box Set* (APPLE/EMI)
On the one hand, it's an endless game of Spot The Difference, bound to occupy Beatlemaniacs for days on end; different takes, odd fade-outs, etc. On the other hand, I was unprepared for how bold this stuff sounds in mono. Without the stereo picture, there's no place to hide instruments in the mix or play tricks with placement; it's either there or it's not, and the presence sure makes itself felt. But whether you spring for the Mono Box or the Stereo Box, or just buy the reissues individually, you'll hear things on this 40-plus-year-old music you've not heard before.

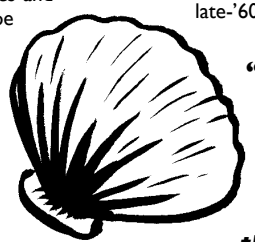
Phoenix – *Wolfgang Amadeus Phoenix* (GLASS NOTE)
Yeah, it was brought to my attention by a car commercial, but it's cool, alright?

Vijay Iyer Trio – *Historicity* (ACT MUSIC)
What Jason Moran did with "Planet Rock," Iyer does similarly to M.I.A.'s "Galang" as well as others: take a familiar pop theme and filter it through a contemporary jazz pianist's sensibilities. It only works if the pianist has the smarts to elevate the material. Iyer does.

Steve Lehman Octet – *Travail, Transformation, and Flow*
(PI RECORDINGS)

Allen Toussaint – *The Bright Mississippi* (NONESUCH)
I guess this was producer Joe Henry's idea, but it's brilliant: New Orleans' ambassador of song on piano, playing N'awlins standards in a basic setting, with edgy but reverent jazz players like Nicholas Payton, Don Byron, and Marc Ribot. The interpretations are simple, direct, and beautiful.

John Hollenbeck Large Ensemble – *Eternal Interlude*
(SUNNYSIDE)
If Hollenbeck were a painter, he'd be an abstract impressionist. He favors broad swaths of unusual sound colors over concise solos or even melodic thematic material. One minute there's a buzz of low brasses and reeds randomly articulating, later there are skittering flute-and-piano lines across slowly undulating chords, and soon there's a chorus of whistlers floating over flute counterpoint. You get caught up in these textures and before you know it, the landscape slowly changes underneath your feet and you're somewhere else. It's heady, atmospheric stuff best taken with a long view.



Tony Williams – *In New York* (DVD)
An argument can be made that modern jazz drumming begins and ends with Tony Williams since he came up playing with Miles, embraced rock and the avant-garde, and influenced nearly everyone who followed him with his grace, power and inventiveness. In the last years of his life he led a spry quintet through his own catchy, deceptively simple compositions (there's some serious harmony underneath those hummable melodies, thanks in part to pianist Mulgrew Miller). The group played for an hour in front of a NY studio audience in 1989; this is the thunderous proof.

ANNIE "K."

Customer-cashier Interaction Connoisseur

Grass Widow – *Grass Widow* EP (12") (CAPTURED TRACKS)

Julianna Barwick – *Florine*
(SELF-RELEASED)

The Esso Trinidad Steel Band – *Van Dyke Parks Presents the Esso Trinidad Steel Band* (MINKY RECORDS)

Broadcast & the Focus Group – *Broadcast & the Focus Group Investigate Witch Cults of the Radio Age* (WARP RECORDS)

Tip:
Spacemen 3 vinyl reissues are here. Come stop by your favorite record store (Amoeba, obviously) and pick up a copy while we have 'em.

AUDRA WOLFMANN

Actor, writer, dilettante.

***Where The Action Is! Los Angeles Nuggets 1965-1968* – Various Artists** (RHINO)
Four discs of Nuggets' action, from the mid- to late-'60s Sunset Strip to the outer Valley!

"Weird Al" Yankovic – *The Essential "Weird Al" Yankovic* (SONY LEGACY)
Yes, they included "Yoda."

***Welcome to the Turn of the Century* – Dame Darcy & Lisa Hammer (DVD)**
I can't say that I exactly recommend Dame Darcy's collection of *Turn of the Century* shows, which originally aired on New York's public access station from 1996-1999, but I'm really happy that the collection was released. I've been looking for glimpses of these episodes for a decade, as many other fans of the cartoonist/musician/doll-maker doubtlessly have. It's a terrific keyhole into a particular scene at a particular time, and features guest appearances by Tiny Tim (although he probably had no idea he would be on TV), Thurston Moore, and even Courtney Love — long before the Hollywood surgeries!

***Eastbound & Down: The Complete First Season* – Directed by Adam McKay & David Gordon Green**
"I'm a bulletproof tiger, man!"

***Whatever Works* – Directed by Woody Allen**
Woody Allen wrote the script for *Whatever Works* over 30 years ago for the late, great Zero Mostel. Half the fun of watching this film is simultaneously trying to imagine what each scene would have been like if it had been made with its intended star. Nonetheless, Larry David's aggro-paranoia and ego-driven malcontentedness is stunning, hilarious, and horrifyingly well-done. I say this is the best of the "Late Woody" era.

***Funny People* – Directed by Judd Apatow**
Instead of functioning as a comedy, *Funny People* is a drama about comedians. The plot goes lots of places I never thought it would, twisting and turning its way through comedy clubs, terminal illness, professional jealousies, and hopes both new and abandoned. Adam Sandler has come a long way from singing about his red hooded sweatshirt.

Tip:
The Outer Sunset is where it's at.

!!!

Masada Quintet featuring Joe Lovano – *Stolas: Book of Angels, Vol. 12* (TZADIK)
The usual suspects along with Uri Caine and Joe Lovano. WHAT? A Masada record with a tenor voice to replace (except on one track) Zorn's alto? I guess we can forgive the man; he only wrote all of the tunes.

John Zorn – *Alhambra Love Songs*
(TZADIK)
Written for various Bay Area localities.

The Monterey Quartet – *Live at the 2007 Monterey Jazz Festival*
(MONTEREY JAZZ FESTIVAL RECORDS)

Sole & The Skyrider Band – *Plastique* (ANTICON)
Also get the Sole's *Selling Live Water, Songs That Went Tin,* and *Sole & Skyrider Band*. Good stuff.

Antipop Consortium – *Flourescent Black* (BIG DADA)
I love these guys because I think they are trying to annoy me. Either way, they are weirdos. Airborn Audio!

tUnE-yArDs – *BiRd-BrAiNs* (4AD)
She has an idiosyncratic style that blends sonically disparate elements. She makes her songs with a tenor ukulele, a loop pedal, and a crazy-ass voice.

Tip:
Arcana: Musicians on Music.

BILLY LUDLOW

Somebody gonna get pregnant!

Elliott Smith – *Roman Candle* (KILL ROCK STARS)
Finally, Elliott's long out-of-print first album is back on vinyl. The recording is raw enough that you can hear the tape hiss on each track, but light years ahead of any other singer-songwriter's first time out. Even with the somewhat out of place "Kiwi Maddog 20/20," every song is a keeper that will be burned into your memory. No joke, this album could talk you down off a ledge.

Blessure Grave – *Learn to Love the Rope* (12") (CAPTURED TRACKS)
Ahhh yes, Gothy/Post-punk goodness with Ian Curtis-aping vocals and a Shadow Ring cover to boot. Addictive bass/guitar leads, cymbal-less drumming, and some mean baritone vocals — all of which sound like they were recorded by Martin Hannett inside a submarine. Can't wait for their upcoming debut LP! If you're at all a fan of Cold Cave, you now have a new favorite.

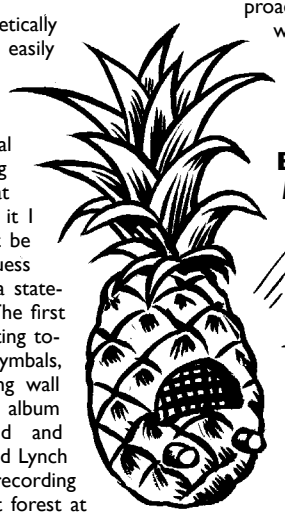
Grooms – *Rejoicer* (DEATH BY AUDIO)
So I took a shot on this album based purely on the fact that it was on Death By Audio (the label of the dude from A Place to Bury Strangers). Being a huge fan of APTBS, I figured he'd have taste enough to put a good band out. I wasn't disappointed. Not sure how to describe it, but I'd say it's some sort of post-indie pleasure. You got yourself a Sonic Youth and Pavement stew!

Lightning Bolt – *Earthly Delights*
(LOAD)
I hold a very special place in my heart for two-piece rock bands. Really, I do. Three people is sort of the minimum if everyone is gonna just play their instrument in a straightforward manner, so if you whittle it down to just two you're forced to get creative if you want want a full sound. Lightning Bolt is, hands down, the king of two-piece rock bands and calling what they have a "full sound" is a complete

understatement. On a casual listen these two are just a full-on barrage of delayed vocals and yelps, nonstop drumming, and driving bass, but on closer listen (and ideally played at an all-engulfing volume) it becomes apparent that the two are dialed into a shared brain of incredibly controlled chaos. Beautiful melodies with mind blowing progressions and change-ups. I also highly recommend checking out their tour DVD *The Power of Salads and Milkshakes* to see them pull off their act live. Incredible.

Mount Eerie – *Wind's Poem*

(P.W. ELVERUM & SUN, LTD.)
Although this is alphabetically at the end of my list it is easily my favorite new album of the last six months. I read about this being Mount Eerie's black metal album when it was coming out so I didn't know what to expect. Upon hearing it I think calling it that might be a bit misleading, but I guess I could see where such a statement was coming from. The first track just starts out blasting totally blown out drums, cymbals, and guitars — a crushing wall of doom. But then the album fluctuates between loud and calm, sounding like a David Lynch soundtrack or a field recording from a Pacific Northwest forest at points. After listening to older Mount Eerie/Microphones albums you notice hints of this already, *Wind's Poem* is just the crushing build up of that same sound. If Elliott Smith and Aidan Baker had locked themselves in a cabin somewhere in rural Washington state, they might come out with an album that has a similar sound and feel to this.



Tip:
Amoeba Music now accepts Pickles Nickels!!! (Disclaimer: Amoeba Music does not actually accept Pickles Nickels.)

CAS(S) McGEE

Don't be alarmed by the parenthetical. It's just lagniappe.

Lone / Kona Triangle – *Ecstacy & Friends / Sing a New Sapling into Existence* (WERK DISCS / PORTER RECORDS)

Two of the most under-the-radar yet noteworthy electronica releases I've been geeking on for the past few months were made wholly or in part by the same person. Lone is the alias of one Matt Cutler who makes tunes that walk a straight line between Boards of Canada's electro-synth, '70s nostalgic boom-bip, and the fuzzy, low-end theorizing, space racing glitch-hop that folks like Flying Lotus, Samiyam, and Nosaj Thing have popularized. On *Ecstacy & Friends*, his second album, Lone achieves a plaintive soulfulness with most of the songs, giving the entire album a sincere emotionality that is all too often missing in the compositions of his beat-making peers. In teaming with Keaver & Brause to form Kona Triangle and drop *Sing a New Sapling into Existence*, Lone's aesthetic works harmoniously with K&B's more J Dilla- and Madlib-inspired approach to instrumental Hip-Hop, an element that wasn't entirely missing from Lone's solo work. Basically, you're already in love with both of these albums. You just haven't heard them yet.

Bear in Heaven – *Beast Rest Forth Mouth* (HOMETAPES)

The swirling, Krautrockin' psych-prog that Bear in Heaven offered up on their debut album *Red Bloom of the Boom* meanders less and finds sharp focus via solid pop songwriting on their second album. The songs are shorter, the rhythms are motorikier, and the melodies more apparent, making this new batch of songs much easier to latch onto. Fans of Can, Yes, Mew, and Yeasayer will find much to like here. The standout track is easily "Lovesick Teenagers," which pretty much validates your crushing adolescent heartache by casting it in bronze and putting it up on a pedestal where it belongs, where it has arguably always been, at least in your mind.

McDonald and Giles – *McDonald and Giles*

(COTILLION)
My co-worker Vinnie handed this LP to me with emphatic instruction to get my mind right and spend some time with this gem. Ian McDonald and Michael Giles were in the original lineup of King Crimson but left that group after just one album and tour. *McDonald and Giles* is the one and only album the two would release as a duo after their departure from King Crimson. This is pastoral, trippy, and prog-rock studded with some of the sickest drumming. I'm talking a literal goldmine of breaks! The liner notes state that Ian McDonald plays guitar, piano, organ, saxes, flute, clarinet, zither, and "sundries" while Michael Giles got open on drums, milk bottle, handsaw, lip whistle, and something called a "nutbox." Oh and Steve Winwood has an organ and piano solo somewhere in there. Find it!

SKWRLY D

Gotta make it somehow on the dreams you still believe.

King Crimson – *Lizard* (DISCIPLINE US)

Astoundingly remixed and revitalized.

Loudon Wainwright III – *Times Is Hard*

Best song of 2009, hands down.

Gong – *2032* (VOICEPRINT RECORDS)

The Return of Steve Hillage equals excellence. Hope I'm going this strong in my seventies.

Todd Rundgren – *A Wizard, A True Star Live* (RHINO)

Best show I saw last year . . . Thanks Todd!!

Grateful Dead – *Road Trips: Vol. 2, No. 3 - Wall of Sound*

The best snapshot of the Dead in the mid-seventies. Forget 1977, this will melt your face off. The wall is alive!

Delaney & Bonnie – *Motel Shot*

(WARNER)
Well worth seeking out.

Jefferson Airplane – *Jefferson Airplane: The Woodstock Experience* (SONY LEGACY)

The most epic "Wooden Ships" ever!

The Beatles – *The Beatles Mono Box Set* (APPLE / EMI)

Superior packaging and more interesting mixes than the stereo box.

Colosseum – *Morituri Te Salutant* (UME IMPORTS)

Soft Machine weren't the only Brit jazz rockers . . .

Al "Jazzbo" Collins – *Fairy Tales for Hip Kids* (EL)

Classic beat humor.

Del Close – *How to Speak Hip*

(101 DISTRIBUTION)
Find out what Brian Wilson found so funny in 1965 . . .

Yim Yames – *Tribute To*

(ATO RECORDS)
Lovingly done.

Arlo Guthrie – *Tales of '69*

(RAISING SON RECORDS)
Totally different version of "Alice!"

Spooky Tooth – *Lost In My Dream: An Anthology 1968 - 1974*

(ESOTERIC)
Cloudy heaviness.

William Shatner – *Up Till Now: The Autobiography* (MACMILLAN AUDIO)

Wildly entertaining.

Hawkwind – *Quark Strangeness & Charm / P.X.R.5. / Levitiation*

(ATOMHENGE)
These reissues show that these space captains flew pretty high in the late '70s, as well as their more celebrated earlier incarnations.

The Evil That Men Do – Directed by J. Lee Thompson

On the Road with Charles Kuralt, Set 1

Alfred Hitchcock Presents: Season Four

Columbia Pictures Film Noir Classics, Vol. 1 – Directed by Don Siegel, Edward Dmytryk, Irving Lerner, Phil Karlson

The Samuel Fuller Film Collection – Written by Samuel Fuller

Up in the Air (1940) – Directed by Howard Bretherton

DEEJ

*Cashier/Team*********Receiving*

Harvey Milk – *Live at Supersonic July 12, 2008* (CAPSULE RECORDS)
Harvey Milk brings their particular brand of heavy hitting rock & roll to Britain for the Supersonic Festival in July of 2008. With a pristine sound, amazing set list and cool packaging (clean green vinyl) this was one of my best purchases on the year!

Abner Jay – *The True Story of Abner Jay* (MISSISSIPPI RECORDS)
The True Story Of Abner Jay is the perfect companion for a lazy Sunday afternoon or rainy day. Let his stories of love, drugs, and life make you reminisce of better days, or comfort you through the worst of times.

Benge – *Twenty Systems*
(EXPANDING RECORDS)
All wrapped up in amazing packaging, *Twenty Systems* prefaces the listener with these liner notes: "Presented here are 20 pieces of music created on 20 different synthesizers, one from each year between 1968 and 1988. The purpose of this record is to demonstrate the development of the synthesizer from the first commercially available systems in the late 1960s to the introduction of fully digital systems of the 1980s." Benge can soothe or create eerie atmospheres with the help of these beautiful machines.

Tip:
For all you thrifty shoppers and treasure hunters, your best bet for a fun filled shopping experience is our dollar records. To give you some examples of the pure gold that might be awaiting you, here are my top three dollar jam finds of '09:
1. Sonic Youth – Murray Street
2. Grouper/Inca Ore – Split 12"
3. Magic Sam – West Side Soul

DAVID JAMES

Used Product Buyer

Q-Tip – Kamaal the Abstract
(BATTERY)

***Tumbélé! Biguine, Afro & Latin Sounds from the French Carribean, 1963-74* – Various Artists** (SOUNDWAY)
Hot hot hot.

Dirty Projectors – *Bitte Orca*
(DOMINO)
My first reaction: "This is the most pretentious thing I've listened to in a very long time." Second reaction: "I think I like it. I'm gonna have to listen to it again."

Masada Quintet Featuring Joe Lovano – *Stolas: Book of Angels, Vol. 12* (TZADIK)
The usual (awesome) suspects — Dave Douglas, Joey Baron, and Greg Cohen — are joined by pianist Uri Caine and tenor saxophonist Joe Lovano for a different look at John Zorn's Masada repertoire. Joined by Zorn on one track.

***Legends of Benin* – Various Artists** (ANALOG AFRICA)

Orchestre Poly-Rythmo de Cotonou – *Echoes Hypnotiques, Vol. 2* (ANALOG AFRICA)

Group Bombino – *Guitars from Agadez, Vol. 2* (SUBLIME FREQUENCIES)

***Anita O'Day: The Life of a Jazz Singer* – Directed by Robbie Cavolina, Ian McCrudden**
Swinging and hard-living. Great performance footage. I had no idea!

DUNCAN

Built to Spill – *There is No Enemy* (WARNER BROS.)
When the long wait after *Ancient Melodies of the Future* was [un]rewarded with the excessive guitar-noodling and hookless-ness of *You in Reverse*, my future with my previously beloved Built to Spill fell behind the 8 ball. So when their new one dropped, I greeted it with little excitement and much doubt. Thankfully, nothing "is wrong" and "something invisible is" back. Maybe *You in Reverse* was the peyote trip away from the solid ground the band had laid for themselves which was necessary to allow them to perform the unthinkable feat of matching the brilliance and sturdiness of their masterpiece *Perfect From Now On*. Only time and repeated listening may bear this out, but the magic 8 ball says, "signs point to yes."

***Thirst (Bakjwi)* – Directed by Park Chan-wook**
It makes perfect sense that Park's *Oldboy* won the Grand Prix at Cannes the year Tarantino was president of the jury; he makes just the kind of genre-mashing, violent, blackly humorous, anything-can-happen films Q.T. aspires to (but hasn't made for years). Where Park trumps his American admirer is in his humanism. His characters act and speak not to enforce or subvert genre conventions, but to illuminate the nature of REAL people. So when Park delivers his riff on the vampire film, it's not so much Bram Stoker as it is Bukowski, by way of Hitchcock, with a drop of Bunuel. Plus, it's bookended by two of my favorite shots ever put to film.

***Inglourious Basterds* – Directed by Quentin Tarantino**
2009 proved to be a good year for comebacks (where were you, I.I.?) and just when I believed the man had settled into the ease of writing his voice into all of his characters and crowd-surfing on his massive fan base, Tarantino returns the "royale" to the "cheese" and once again proves fake can be just as good (at least for popcorn's purposes).

***Freebie and the Bean* – Directed by Richard Rush**
The new Warner Archives label has released many previously-unavailable-on-dvd gems — and some much beloved duds — but none has made me as happy as the LONG-overdue *Freebie*. Years before Mel fell for Danny or Will shot Martin in the butt cheeks, James Caan and Alan Arkin (not to mention Richard Rush, director of *Hells Angels on Wheels*, *Psyche-out*, *Getting Straight*, and *The Stunt Man*) were gleefully tearing San Francisco a new one in this prototype for the amoral buddy-cop action-comedy.

***Invisible Waves* – Directed by Pen-Ek Ratanaruang**
Woefully never officially released in the U.S., this film makes a nice companion-piece to Thai up-and-comer Ratanaruang's previous film *Last Life in the Universe*. Once again, he melds the loneliness and romantic yearning of Wong Kar-Wai and the oddball charm of Jim Jarmusch (with the assistance of Japanese superstar Tadanobu Asano [*The Taste of Tea*, *Electric Dragon 80.000 V*], Korean beauty Hye-Jeong Kang [*Oldboy*, *Three . . . Extremes*] and Wong's own cinematographer-of-old, Christopher Doyle).

Tip:
In the waistband, please.

ERIN

All NEW MUSIC! Except for the movie. That's old.

The Sandwitches – *How to Make Ambient Sadcake* (TURN UP)

Girls – *Album* (TRUE PANTHER SOUNDS)

Acrylics – *All of the Fire* (10")
(TERRIBLE RECORDS)

tUnE-yArDs – *BiRd*-BrAiNs (4AD)

***Wings of Desire* (The Criterion Collection) – Directed by Wim Wenders**

Tip:
You must read Marianne Faithfull's autobiography, Faithfull.

ESTEN

Prince Lasha Ensemble – *Insight*
(DUSTY GROOVE)

David Murray and The Gwo Ka Masters – *The Devil Tried to Kill Me* (JUSTIN TIME)

***Salsa: A Musical History* – Various Artists** (FANIA)

***The Revenge of the Dead Indians: In Memoriam John Cage* – Directed by Henning Lohner**

***John Lennon & The Plastic Ono Band: Live In Toronto '69* – Directed by D.A. Pennebaker**

GABI

The Devil Makes Three – *Do Wrong Right* (MILAN)
Originating from Santa Cruz, this trio brings together an energetic mix of old-time country, bluegrass, folk, and rockabilly. Pete Bernhard, Lucia Turino, and Cooper McBean all partake in a riveting extravaganza of three-part harmonies, fast strumming, and rugged musicianship. The Devil Makes Three delivers a style that is very appropriate for a setting involving drinking whiskey with your friends.

The Dead Weather – *Horehound*
(THIRD MAN/WARNER BROS.)
Jack White takes a shift in instrumentation and sits down on drums with fellow Raconteurs bandmate Jack Lawrence, along with Alison Mosshart (vocalist and guitarist of The Kills) and Dean Fertita (guitarist and keyboardist of Queens of the Stone Age). These guys tear the roof off with their heavy and dark blues rock sound. This quartet has a one-of-a-kind sound; it's aggressive, dirty, fuzzy, bluesy, and slightly gothy. This album pretty much grabs you by the throat from start to finish. The Dead Weather is a completely new and innovative band, completely different than each of the members' respective bands.

Sleepy Sun – *Embrace*
(ATP RECORDINGS)
Originally from Santa Cruz, Sleepy Sun is a six-piece psychedelic rock group that brings together an elaborate display of heavy distortion and abstract sounds, while maintaining a solid rhythm and beautiful melody. Each song gives you a different flavor of this band's potential. I find this dynamic album to be appropriate for anytime of the day, whether it be before going to bed or when I'm starting off my day. Seriously, these guys totally rock out and their intensity is even more present in their live performances. This is the San Francisco band's first major release.

Bon Iver – *For Emma, Forever Ago* (JAGUJAGUWAR)
Indie folk singer-songwriter Justin Vernon has arranged here a beautifully uplifting and pleasant album. *For Emma, Forever Ago* is an album that reflects a man who is out in the woods by himself with nothing but his memories and an acoustic guitar, working out his issues in musical form. Bon Iver (French for "good winter") is simply Vernon and some of his friends working together in perfect harmony to materialize such an image of pristine beauty and inner serenity. Rarely does an album leave you in such a comfortable and relaxed state. Particularly with the song "Re: Stacks," Vernon's signature falsetto voice makes the album especially soothing.

GRACE

Roy Loney – *A Hundred Miles an Hour, 1978-1989 - Roy Loney and The Phantom Movers* (RAVEN)

Dee Mullins – *The Continuing Story* (OMNI RECORDING CORP.)
All the answers.

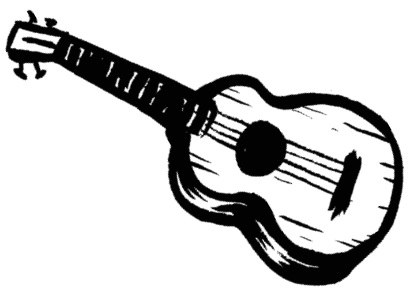
Tim Cohen – *The Two Sides of Tim Cohen* (SECRET SEVEN/EMPTY CELLAR RECORDS)
Him showman.

John's Children – *Smashed Blocked!* (VINYL LOVERS)

***Husbands* – Directed by John Cassavetes**
The scene with John and the blond in bed is amazing. Men, Women, husbands, humans, can't live with em', can't blah blah blah

Nirvana – *Bleach* (20th Anniversary Deluxe Edition) (SUB POP)

Tip:
Doc Corbin Dart's Patricia *is the greatest album ever made.*



GREG

Cairo Gang – *Holy Clover* (7")
(EMPTY CELLAR)

***Soft Sounds For Gentle People #5* – Various Artists** (PET)

Kath Bloom & Loren Connors – *Sing The Children Over / Sand in my Shoe* (CHAPTER MUSIC)

Elizabeth Cotten – *When I'm Gone* (SMITHSONIAN FOLKWAYS)

Michael Hurley & Betsy Nichols – *Jocko's Lament* (7") (MISSISSIPPI)

The Sandwitches – *How to Eat Ambient Sadcake* (TURN-UP)

Tom Waits – *Orphans* (ANTI)

COSMO

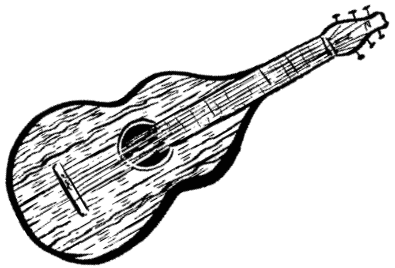
My kind of pretentious list of 20 favorite foreign films of the decade (in alphabetical order) available on DVD.

***Best of Youth* – Directed by Marco Tullio Giordana**
I'm cheating here — this is a miniseries. But it's also just about the most satisfying melodrama of all time, with characters so real you'll go to Italy someday and hope to run into them. Then you'll seek help for watching too many movies.

***Black Book* – Directed by Paul Verhoeven**
Verhoeven hammers his excesses down on a strong Jewish woman trying to survive in the Nazi-occupied Netherlands. Pain and excrement ensue.

***Blissfully Yours* – Directed by Apichatpong Weerasethakul**
An odd and earthy tale of young love in the sultry jungles of Thailand.

***Cache* – Directed by Michael Haneke**
Haneke sets his typically objective (dispassionate, cold, clinical, etc) gaze on a middle-class Parisian family being terrorized by anonymously-sent videotapes of their home. This film is pretty unnerving and hinges ambiguously on a few key scenes you might miss if you're not watching closely. Crazy old Roger Ebert just went back and re-reviewed this one, picking it apart like it's *Mulholland Drive*.



***A Christmas Tale* – Directed by Arnaud Desplechin**
The most densely layered Christmas movie actually focuses on the reason everyone loves and hates the holidays so much: family. Or more directly, blood.

***Crimson Gold* – Directed by Jafar Panahi**
A pizza delivery driver shows up in a jewelry store in Tehran and blows his brains out. Then the film rolls back the clock to the previous week in his life, shedding light on Iran's repressive regime and making you hungry for pizza. Make sure to tip your driver!

***Dogville* – Directed by Lars von Trier**
Lars puts his leading lady through the wringer (shocker!) on a stage set with chalkboard outlines for buildings and bushes; you don't have to use your imagination to know that Nicole Kidman might reach a breaking point. Just about the best supporting cast ever as the politely cruel small town folk.

***Downfall* – Directed by Oliver Hirschbiegel**
You've probably seen those hilarious clips of Angry Ranting Hitler outraged over Sarah Palin or blue Smurfs in *Avatar* (Der Führer knows what he's talking about). *Downfall* is so good that when it finally gets to that scene that's been remixed so many times, you don't even think about all those hours you wasted slopping through subpar YouTube videos. You're just sitting in a room with the most dangerous man of the 20th century.

***L'enfant* – Directed by Dardenne Brothers**
This is the story about a guy named Bruno, one of the dumbest criminals of all time. He does any-

thing for a euro. Early in the film Bruno tops himself in the stupid department by selling his girlfriend's newborn baby on the black market! This sets off a series of chain reactions so engaging you kind of have to thank Bruno for staving off your boredom. This won the Palme d'Or at Cannes a few years back.

The Five Obstructions – Directed by Jørgen Leth/Lars von Trier

This time Lars puts his filmmaking hero (Leth) through the wringer by forcing him to remake a celebrated old short film five times, each time with various rules and restrictions imposed. The result is collaborative alchemy.

4 Months, 3 Weeks, and 2 Days – Directed by Cristian Mungiu

I realized when this film came out that it's really hard to sell people on a movie about abortion. So forget all that. This is a tension-filled nerve-wracking roller coaster ride through some of the bleakest corners of hell (late '80s Romania). Once the nightmarish story kicks in, this stuff is too compelling to forget.

Friday Night – Directed by Claire Denis

This luminous little French morsel about a one-night stand is a lot like *In The Mood For Love* with equal sensuality, less prettiness, and more edge. If that's your kind of math, go watch it!

Head-On – Directed by Fatih Akin

Probably more alive than any other film I saw this decade. A live-wire low-life German man marries a suicidal Turkish girl. Watching this is like taking a cold shower with a fire hose, and for a two hour film, it gets pretty epic.

Irreversible – Directed by Gaspar Noe

Not much middle ground here. You're either gonna admire this or question every other film on my list because of this one. The film begins with a brutal murder in a dingy underground gay sex club and slowly moves back in time over the course of a fateful day. The idea is novel (and necessary), the soundscapes are genius, the long takes work their way under your skin and you'll be so repulsed by the idea of rape that you'll want to vomit. The magic of the movies!

Memories of Murder – Directed by Joon-Ho Bong

This is basically a Korean *Zodiac*, made about a year before *Zodiac*. A detective is called in from the city to help solve a series of small-town murders, pitting modern science against the old school detective method, also called "a hunch." This movie is enormous in scope and really unsettling, with a thoughtful, ambiguous ending.

Morvern Callar – Directed by Lynne Ramsey

A Scottish girl wakes up next to the dead corpse of her boyfriend and finds an exit door from her dreary blue-collar existence. Features a too-cool-for-school mixtape (with the VU, Holger Czukay, Boards of Canada) and Exhibit A for Samatha Morton's induction into the Super Awesome Acting Hall of Fame. Unless you're from the U.K., watch it with subtitles.

Nobody Knows – Directed by Hirokazu Koreeda

Nobody knows that four *reaaallllly* young siblings are living together in a Tokyo apartment without any parents around! Just like *Home Alone*, only a million times more horrifying and without the mac and cheese. I hated a couple of things about the ending (an obnoxious song and a total lack of closure), but it's the journey not the destination.

Reprise – Directed by Joachim Trier

Two friends in Norway submit their novels to a publishing company on the same day. This alters the rest of their lives in constantly surprising ways. A must-see for every lit student out there and people who enjoy such things as moving pictures.

Silent Light – Directed by Carlos Reygadas

A Mennonite farmer in northern Mexico is having an affair with a neighbor. His wife tries to deal with the news, but the director is more interested in a series of gorgeously composed, hypnotic long takes that build towards a state of grace.

Werckmeister Harmonies – Directed by Béla Tarr

The circus comes to a small, cold Hungarian town and quiet routine is thrown into the fire. Like *Silent Light*, Béla Tarr is interested in those hypnotic long takes, so you have to be receptive to that kind of transportational intent, which was a little trendy with the art house set this decade (see also Gus Van Sant between *Gerry* and *Paranoid Park*). I seem to love these kinds of films already, so when they include the stark beauty of a taxidermied whale, I'm all in. We'll be lucky if the next ten years are this good.

JAMES DILLON

Vinyl tastes better.

In a Cloud: New Sounds from San Francisco – Various Artists (12") (SECRET SEVEN)

A vinyl only San Francisco compilation featuring 14 previously unreleased songs from Thee Oh Sees, The Sandwitches, The Fresh & Onlys, Kelley Stoltz, Sonny & The Sunsets, Jacques Butters, Paula Frazer, Ty Segall, Donovan Quinn & The 13th Month, Trainwreck Riders, Tim Cohen, Dylan Shearer, Exray's, and Hannah & Raven of Grass Widow. A really swell collection of great music. My cat Quacky says, "Secret Seven Records always loosen up the hairballs, EVERY TIME I play 'em!"

Tommy McCook & The Supersonics – *Pleasure Dub* (PRESSURE SOUNDS)

Some of my favorite songs! Beautiful Treasure Isle tunes featuring Errol Brown's cuts to rock steady classics such as "The Right Track" by Phyllis Dillon, "The Tide Is High" and "Riding on a High & Windy Way" from The Paragons, and "Things You Say You Love" by The Jamaicans. This platter has never been re-pressed since its initial release. All killer, no filler. I love this one. You will too.

King Tubby & The Clancy Eccles All Stars – *Sound System International Dub LP* (PRESSURE SOUNDS)

Sound System International is a Clancy Eccles-produced dub set featuring ten thrilling King Tubby's deconstructions of a selection of Dynamites rhythms where Tubby spins the tunes around and comes up with something very, very special. Anyone who really wants to now what King Tubby's early mixing style was all about need look no further as he takes these straight forward reggae songs, turns them upside down, and on to somewhere completely different. I had never heard any of these mixes before and they are now my favorite King Tubby tracks. Essential.

Elsie Janis – *Sweetheart of the A.E.F.* (ARCHEOPHONE RECORDS)

Sophie Tucker – *Origins of the Red Hot Mama, 1910-1922* (ARCHEOPHONE RECORDS)

1906: "When Things Was Lookin' Bright" – Various Artists (ARCHEOPHONE RECORDS)

Edan – *Echo Party* (STONES THROW)

Edan is a master bluesman practicing his craft using pre-programmed electronic disco. Edan was given access to the Traffic Ent. Group's back catalog of old school rap and asked to create something new out of it. He turned it into a 30-min record of dance, rap, and punk utilizing everything from turntables, tape echo, guitar, moog and maybe even kazoos. This record is a mindmelder. I play it over and over. Party people, are you ready?

Sun Ra – *Interplanetary Melodies* (NORTON)

Sun Ra was sent to earth from outer space to save humanity and bring harmony to the world. He has released over 200 albums of music. Norton records has just released three LPs of unissued early R&B, doo-wop, soul, and general weirdness featuring Sun Ra and his Arkestra backing a variety of artists. The first is called *Interplanetary Melodies*, the second is called *The Second Stop is Jupiter*, and the third is *Rocket Ship Rock*. If I had to pick one, I would get all three. Space is the place!

Gastonia Gallop: Cotton Mill Songs & Hillbilly Blues – Piedmont Textile Workers on Record: Gaston County, North Carolina, 1927 - 1931 – Various Artists (OLD HAT)

Another amazing Old Hat release. This one features cotton mill songs and hillbilly blues made by Piedmont Textile Workers from Gaston County, North Carolina. Here are 24 tracks celebrating these largely unsung musicians and the enduring musical artistry they inscribed in wax for phonograph companies between 1927 and 1931. featuring "Gal of Mine Took my Licker From Me" by the Carolina Twins. A real humdinger!

Irma Thomas – *Sings* (MISSISSIPPI RECORDS)

Features the earliest work by The Soul Queen of New Orleans including some of the best tracks

from her initial years on the Crescent City soul scene. A fantastic collection of solid soul senders. Breathtaking.

Tiny Tim – *I've Never Seen a Straight Banana: Rare Moments, Vol. 1* (COLLECTORS CHOICE MUSIC)
These songs were recorded in 1976 by a fan and friend, and are unlike the overproduced songs from Tiny's other albums of the era. Most people write this guy off as a cheesy novelty one-hit wonder act, but they are missing something really special. He was a walking encyclopedia of early American popular music. Featuring the gems "What Strange God Designed Me?," "Mr. Phonograph," " I've Never Seen a Straight Banana," "The Space Ship Song," "You Are Heaven Here on Earth," and ten other classics that are sure to put a smile on your face that will be hard to erase.

Daniel Knox – H.P. Johnson Presents . . . Evryman for Himself (H.P. JOHNSON RECORDS)
Chicago-based Daniel Knox has crafted a superb album of darkly hopeful songs and stories. Tom Waits fans may want to give this a listen.

Tip:
Be the life of the party with these high quality novelty celluloid buttons. These beauties provide subjects for pleasant jokes and amusing conversation, and thus smooths the way to a more familiar acquaintance and cordial friendship. Just wear one and watch the effect. Handmade in San Francisco from vintage ephemera. Go to www.potatopotato.etsy.com on the internets for more information. Hi-Fi buttons are now available for purchase at Amoeba Music. Get yours today.

JEFF

The Pogues – *Just Look Them Straight in the Eye and say Poguemahone!* (Box Set) (ISLAND)

Gits – *Frenching the Bully* (BROKEN REKIDS)

Annihilation Time – *Annihilation Time II* (SIX WEEKS RECORDS)

Regulations – *To Be Me* (DERANGED RECORDS)

Face the Rail – *Face the Rail* (TANKCRIMES)

DJ Revolution – *King of The Decks* (DUCK DOWN)

Qwel & Maker – *So Be It* (GALAPAGOS)

Conceit – *Wasted Talent (mixtape)* (STRANGEFACE MUSIC)

Peligro Social / TV Evangelists – (Split 7") (TANKCRIMES)

Bill Hicks – *Anything!*

ROOTS MUSIC MAVEN

FOUR ESSENTIAL DR. JOHN ALBUMS:
I'm deviating from new releases to go back to N'awlinz for some tasty treats. Let's give props to the good doctor for these unique musical delights.

Dr. John – *Gris-Gris* (ATCO)
This is Dr. John's masterpiece and it still sounds fresh and unique. When this album came out in 1968, it was played on underground rock radio and sounded otherworldly. With tunes like "I Walk On Gilded Splinters," "Mama Roux," and "Jump Sturdy," you can see how alien it was from a West Coast perspective. In retrospect, some of the production credit has to go to Harold Battiste, the legendary N.O. horn player and producer.

Dr. John – *Dr. John's Gumbo* (ATCO)
This album is totally fun and grooves like a mofo. Dr. J just kills almost every cool New Orleans standard. The album starts with "Iko Iko," and includes "Let The Good Times Roll" and "Tipitina." There's lots of amazing Professor Longhair-style piano and deep funky grooves. This is how R&R was meant to be played.

Dr. John – *In the Right Place* (ATCO)
This is Dr. John's most commercial album, but that was only because it was so good. He even had a hit with the title song. The Meters are the backup band and Allen Toussaint produces, need I say more? OK, I will . . . funky, funky, funky!

Dr. John – *Goin' Back to New Orleans* (WARNER BROS.)
Dr. John got the genie back in the bottle for this album. It's truly amazing. I've listened to the opening track "Litanie Des Saints" over and over and love the whole album, but it may take a couple of listens to truly appreciate what's going on here. He goes back a little further to the street parade jazz, but don't let that throw you funksters out there. This album is a clinic of early N.O. music, and still grooves like crazy.

JOEY

Ben Frost – *By the Throat* (BEDROOM COMMUNITY)

Portal – *Swarth* (PROFOUND LORE)

***Make Way For Tomorrow* (The Criterion Collection) – Directed by Leo McCarey**
One of the best American films ever made. I guess I can be happy that it's finally released, but it's shameful that it's taken this long.

***Hunger* (The Criterion Collection) – Directed by Steve McQueen**
My favorite film of 2009.

***Repulsion* (The Criterion Collection) – Directed by Roman Polanski**
Great reissue.

***Walden: Diaries, Notes & Sketches* – Directed by Jonas Mekas**
If you've ever used YouTube, I think a "thank you" is in order for Mr. Mekas.

JOSH P.

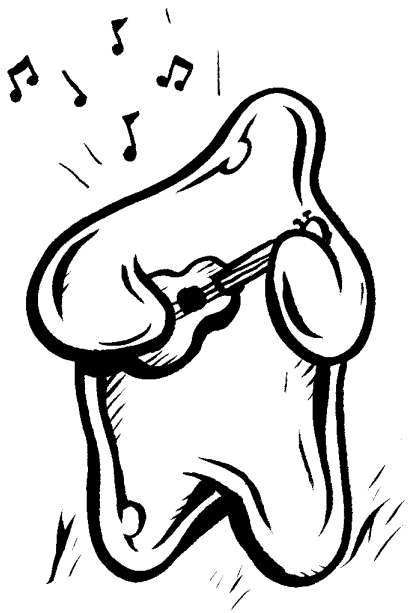
Clueless charlatan.

J.G. Thirlwell – *The Venture Bros: The Music of J.G. Thirlwell* (WILLIAMS STREET)
I'm not the hugest fan of the cartoon (it's not bad; t'll probably totally grow on me someday and I'll wonder what my problem was . . .), but the soundtrack rules. That Thirlwell is a natural soundtrackist should come as no surprise to anyone who has followed his work with Foetus, Steroid Maximus, etc. over the last 30(!) years, but with this he's truly come into his own as a digital-age Lalo Schifrin - both retro and innovative in all the right ways.

Mike Patton – *Crank 2: High Voltage Soundtrack* (LAKESHORE RECORDS)
I guess this is a good year for old, weird rock dudes writing soundtracks — though the sequel to the greatest American action film ever (and yes, I mean EVER — if you haven't seen *Crank* and you're partial to action movies at all, Christ, do yourself a favor!) was kinda disappointing, the soundtrack finds Patton firing on all cylinders. Fans of Fantomas should not miss this. If Thirlwell is the 21st Century Lalo Schifrin, Patton is a death-metal Carl Stalling. Hopefully this portends a bold new era for film scores . . .

Harvey Milk – *Live at Supersonic, July 12, 2008* (CAPSULE)
A "limited-edition vinyl-only live album" generally screams "for fanatics only," but this might actually be this heavy-ass band's best record to date. Performed by the all-to-short-lived four-piece line-up that included art-sludge-metal godfather Joe Preston, the sound quality is spectacular, the performance crushingly beautiful, and the song selection could almost serve as a Harvey Milk best-of (including my hands-down FAVoritest song of '09, "Shame"). Reason #4,567,278 why not having a turntable is a bad idea . . .

The Dry Spells – *Too Soon for Flowers* (ANTENNA FARM)
Gorgeous minor-key melodies with beautiful female harmonies, evocatively pastoral and folky without ever being twee, or sounding like they



dress like Devendra Banhart. I hate Fleetwood Mac and I hate the song "Rhiannon," but they do a version of "Rhiannon" that rules. Maybe if Fleetwood Mac sounded more like The Dry Spells, I might understand what all the fuss was about . . .

Television, in general

If you came of age in the '70s/'80s, it was a given that television was generally just shitty, and if one wanted any art/entertainment that was any fun at all, you looked elsewhere. Well, I'm not sure how or why, but DAMN if we aren't smack dab in the middle of a golden age of television right now. As in: a plethora of shows as good as, if not generally better than, whatever the worlds of cinema and literature have to offer. I don't even have a functioning TV, but if you're patient enough I recommend waiting til shows like *It's Always Sunny In Philadelphia, Dexter, Aqua Teen Hunger Force, Mad Men, 30 Rock, Robot Chicken, The IT Crowd, Battlestar Galactica, The Mighty Boosh*, the Beatles of television: *The Simpsons* (haters: quit embarrassing yourselves) and yeah, even *Lost* (not to mention now-defunct series like *The Wire, Deadwood, Firefly, Arrested Development, John From Cincinatti, Mr. Show, Freaks & Geeks,* etc. etc.) are out on DVD. Buy 'em here at Amoeba, watch as many episodes as you want in a row with no goddam commercials, and bring 'em back (within a week with a receipt) for 75% of the price in credit, and get something else. As far as entertainment/art/whathaveyou, it's easily the best value for your consumer dollar in 2010. Yo snobs: I'm as surprised as anybody, but the time to turn up your nose at television has passed.

Tip:
Avoid nostalgia.

SWEENEY O.

"Lighten up baby, I'm in love with you."

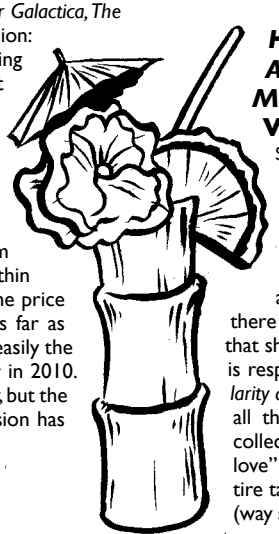
NikaSaya – *One Summerheim*
(SOMEONE GOOD)
The latest collaborative effort of folk chantuese Kazumi Nikaidoh and Saya Source (Tenniscoats): experimental, minimal vocal improv-melodies that reek of twin-speak and like-mindedness.

The Sandwitches – *How to Make Ambient Sad Cake* (TURN UP)
A dimly-lit and appealing American Gothic of heavy "girl-group" sounds to sawy and twirl around to on wooden floorboards wearing your best Laura Palmer sweater, smudging up your cream colored angora socks . . .

Gorilla Angreb – *Bedre Tider (12")* (KICK N' PUNCH RECORDS)
Though now defunct, this little Danish punk gem from 2006 reminiscent of Tappi Tikarrass (which I guess also makes it similar to Kukl but harder, way harder) just gets better with every listen, but ain't that the way when players break up.

Sun Araw – *Beach Head*
(NOT NOT FUN)
Finally! A record that sounds exactly as far out as the artwork it's housed in; "beach jams," dune-treading, and shorelining your mind right of the continental shelf . . .

Ducktails – *Ducktails* (NOT NOT FUN)
Berm-highs and low tides; more psych'd out "beach jams" for the sandpipe.



***Hilarity and Despair: American Answering Machine Tapes Vol. 1* – Various Artists** (SEBASTIAN SPEAKS)
This stellar compilation showcasing a preservation of the fullest scope of legendary Southern charm ever captured via answering machine devices I've ever heard serves as a gentle reminder to all of you out there harboring little nuggets of nostalgia that sharing is caring. To the sage soul who is responsible for this LP: I'll see your *Hilarity and Despair* and raise you a big meat, all the sides, and pie personal cassette collection of early '80s parental "tough love" tapped, teenage phone calls, an entire tape of a single prank call gone south (way south), and more answering machine tapes and other sundry, backwoods "found" recordings than you can shake a hush puppy at. All I need is a knowledgeable benefactor . . .

3 Leafs – *Space Rock Tulip*
(SELF-RELEASED)
Did you know that mushrooms live in their food? Makes distinguishing fungi from space cake and unicorn tears easy. As for me: all of the above, please, and make mine a double.

Sachiko Kanenobu – *Misora*
(CHAPTER MUSIC)
Originally released during the Japanese "folk-bloom" this reissue of Ms. Kanenobu's 1972 debut album, produced by Harry Hosono of Happy End and Y.M.O. fame, captures a feminine, singer-songwriter sound seemingly steeped in American folk-rock with hints of vintage country twang (think Judee Sill) that sounds as fresh and inviting as a warm cafe on a cold rainy day. Put it on, settle in and take it down a notch with free and easy tracks like "Toki ni Makasete" (translation: "Leave it to Time").

Tip:
Dear LIttle Wings,
Please, Black Grass already.
Thanks, bye.

LEAH B

"I didn't think you had the lobes for that"

Mission of Burma – *The Sound The Speed The Light* (MATADOR)

Raekwon – *Only Built 4 Cuban Linx, Pt. II* (ICE H2O/EMI)

Mi Ami – *Steal Your Face*
(THRILL JOCKEY)

Mary Anne Hobbs – *Mary Anne Hobbs Presents Wild Angels*
(PLANET MU)

Philip Cohran & The Artistic Heritage Ensemble – *The Spanish Suite* (ZULU/KATALYST)

Lusine – *Certain Distance*
(GHOSTLY INTERNATIONAL)

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Multi-layered like an opinion . . .
and far more cryptic.

Diamond District – *In the Ruff*
(MELLO MUSIC GROUP)

Edan – *Echo Party* (STONES THROW)

Mulatu Astatke – *From New York City to Addis Ababa: The Best of Mulatu Astatke* (STRUT)

Camp Lo – *Another Heist*
(SOUL FEVER)

Dynas – *The Apartment* (BBE)

Brother Ali – *Us* (RHYMESAYERS)

BK-One with Benzilla – *Rádio do Canibal* (RHYMESAYERS)

Del Tha Funkee Homosapien & Tame One – *Parallel Uni-Verses*
(GOLD DUST)

Large Professor – *The LP*
(PAUL SEA PRODUCTIONS)

Natural Elements – *1999: 10 Year Anniversary*
(KINGS LINK RECORDZ)

Fashawn – *Boy Meets World/ The Antidote* (ONE RECORDS)

Skyzoo – *The Salvation*
(DUCK DOWN)

Cormega – *Born and Raised*
(LEGAL HUSTLE)

Anti-Pop Consortium – *Fluorescent Black* (BIG DADA)

Shafiq Husayn – *Shafiq En' A-Free-Ka* (PLUG RESEARCH)

Ras G – *Beats & The Abstract Truth – More Blues Than Mathematics* (MOCHILLA)

J. Rawls & John Robinson – *The 1960's Jazz Revolution Again*
(POLAR ENTERTAINMENT)

Raekwon – *Only Built 4 Cuban Linx, Pt. II* (ICE H20/EMI)

Masta Ace & Edo G – *Arts & Entertainment* (M3)

OC & AG – *Oasis* (NATURE SOUNDS)

Blockhead – *The Music Scene*
(NINJA TUNE)

Alchemist – *Chemical Warfare* (E1)

Oh No – *Dr. No's Ethiopium / Oh No vs. Now-Again* (DISRUPTION PRODUCTIONS/NOW-AGAIN)

Trek Life & Oddisee – *New Money (Price I've Paid Oddisee Remixes)* (MELLO MUSIC GROUP)

Strong Arm Steady – *In Search of Stoney Jackson* (STONES THROW)

Tame One – *Acid Tab Vocab* (AMALGAM DIGITAL)
Downloadable.

Marco Polo & Torae – *Double Barrel* (DUCK DOWN)

Felt – *Felt 3: A Tribute to Rosie Perez* (RHYMSAYERS)

Tip:
Seek out and support the artists you seek good music from . . . it's rather easy with the help of the internet. Even though there are twenty-some-odd albums listed, I probably missed a few . . . it has been a good period in Hip-Hop music, and I humbly commend everybody's dedication and Dilla-gence. Keep yer eyes open and yer wallet in yer front pocket. www.myspace.com/folklorelegend

MICHELLE

www.michelleguintu.blogspot.com

All of the following titles are from 2009.

Basshaters – *Harsh Lovers Sick Zoo* (YIK YAK)
Tony Dryer: double bass, electronics. Jacob Felix Heule: drum set, electronics.

***Anatolia Rocks: A Musical Trip Through Turkey 1968-83* – Various Artists (12")** (WORLDWILD)
Blurb from record sleeve: "Electric saz and darbouka mixed with psychedelic guitar or funky rhythms." I especially like the Erkin Koray tracks.

***Siamese Soul: Thai Pop Spectacular Vol. 2 1960s - 1980s* – Various Artists** (SUBLIME FREQUENCIES)
"1970s hard-grooved roots funk, hypnotic Luk Thung tracks from the Northeastern Thai countryside, 1960s rock & roll, and 1980's groove anomalies." — Sublime Frequencies

The Sandwitches – *How to Make Ambient Sadcake* (12")
(TURN UP)
NO bullshit found here.

Spiritualized – *Ladies and Gentlemen We are Floating in Space* (ATP & SONY)
One of my favorite albums of all time. Feels like a dream. Reissued as a single-disc reissue, special edition (three discs), and collector's edition (12 mini CDs and two CDs).

R. Kelly – *Untitled* (JIVE)
Dance and love-making music. DUH, it's R. Kelly.

Mulatu Astatke – *From New York City to Addis Ababu: The Best of Mulatu Astatke* (STRUT)

Tim Hecker – *An Imaginary Country* (KRANKY)
Drone, ambient noise, dreamy.

RACHEL W.

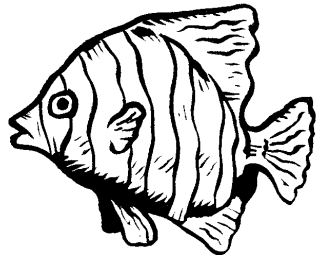
"I'm so hungry I could eat the hip offa horse!"

Daniel Knox – *H.P. Johnson Presents . . . Evryman for Himself*
(H.P. JOHNSON RECORDS)
Singer-songwriter Daniel Knox's debut album is raucous, pensive, and classy as hell. Velvety vocals sit atop a piano with a light backing band, conjuring Al Jolson's ghost in a smoky bar with Scott Walker. The lyrics depict a litany of embarrassments and cantankerous complaints — call it Tin Pan Alley for the Apocalypse! Listed as one of *Time Out* London's "2009 Hottest Music Acts," the album also features longtime Tom Waits collaborator, Ralph Carney.

***In a Cloud: New Sounds from San Francisco* – Various Artists**
(SECRET SEVEN)
Are we in one of those musical renaissances that they'll make coffee table books about 20 years from now? Get yer mitts on a sample the exciting sounds coming out of the Bay Area independent music scene in one sweet little record that takes pains to showcase each artist's unique sound and talents. Featuring acts such as Sonny and The Sunsets, The Sandwitches, The Fresh & Onlys, Donovan Quinn & the 13th Month, and many more.

3 Leafs – *Space Rock Tulip*
(SELF-RELEASED)
"My god, it's full of stars!" . . . A much-needed smack in the face when your lids hang heavy from too much modern psych-y hogwash. Rather than blasting you with a chunk of standard four-piece drone, a litany of instruments from every style of music and intergalactic samples provide a refreshing variety of moments, not to mention the occasional trip to the Moon or the rings of Jupiter. These fellas are the MCCOY, making popular "far out" bands like The Flaming Lips sound as trippy as Jan & Dean.

***. . . All the Marbles* – Directed by Robert Aldrich**
This hard-to-find-until-now final outing of Aldrich is pure fun from start to finish! Peter Falk is the swinging manager of two lady wrestlers, the "California Dolls," and we watch, hope, and pray as they climb their way from one-nighters in Ohio to the championships in Reno. Call it pure cheeze, I call it delightful — with tons of location photography in and around the Midwest, snappy dialogue, and gripping wrestling sequences. Falk and actresses Vicki Frederick and Laurene Landon save this movie from being solely an exploitation curio by giving it



their sincerity and humor, and by the final match in Reno you'll be wringing your hands and unplugging the phone.

***Hunger* (The Criterion Collection) – Directed by Steve McQueen**
Violence and political upheaval in Northern Ireland is typically depicted with grim, unflinching realism — Paul Greengrass' *Bloody Sunday* being the most recent and wildly effective example. Steve McQueen's *Hunger* is another beast entirely, slowly introducing you to the 1981 Maze prison hunger strikers, emphasizing the daily boredom and fear of being a prisoner slowly starving to death by choice. There are no great political messages for either side — the film prefers to remain within the walls of the prison and let the audience sort out what's what. When I saw this film in the theater there were about 15 people in the audience, and by the end less than half remained. A slow, horrifying movie that's not for the squeamish, but one of the most important films you'll see this year or any year.

Tip:
If your thirst for late-'60s sun-drenched rock is never quenched, treat yourself to a tall glass of the Lovin' Spoonful! A great underrated band; their overplayed hits ("Summer in the City," "Do You Believe in Magic?") have masked a wealth of quieter gems like "Darling Be Home Soon" and "Didn't Want to Have to Do It." If you love the hell outta Buffalo Sprinfield, The Byrds, and The Hollies, than make these guys next on your list.

RICHARD

These recent releases range between tickling my fancy and moments of pure bliss, and are listed in no particular order regarding obtaining similar results.

Los Lobos – *Los Lobos Goes Disney* (DISNEY SOUND)
Fun for kids of all ages!

Tip:
Listen.

RANT!

. . . .action figure . . . flying with middle-fingered wings . . .

J Dilla – *Jay Stay Paid*

(NATURE SOUNDS)

It's been four years since James J Dilla/Jay-Dee Yancey lost his three-year battle with lupus, as well as an unknown blood disease that couldn't be cured, and thanks to an armada of Djs, producers, friends, and family members (namely Dilla's mum, Maureen "Ma Dukes" Yancey), J Dilla has become the most important and inspiring producer in the genre . . . the man revolutionized the Akai MPC drum machine, period.

What I personally love about this brotha' was the way his ear hears. His sense of melody, arrangement, warmth, experiment, and love was — and still is — alpha-superior amongst his peers in the genre — and I'd even say those outside of it as well . . .yeah, Dilla was THAT damn good, y'all.

Yet as time and history has repeatedly shown us, nothing that good lasts long — it's too much, too hot, too bright, too right; it had to burn out. The true tragedy (outside of the initial passing) would be if people never knew of that person's skill, individual genius, and creative glow of talent that shines in all wunderkinds.

Music — not just Hip-Hop — lost a very worthy heir apparent to the producer's throne. Three days prior to Dilla's death, his instrumental beatfeast, *Donuts* (aptly titled due to Dilla's love of eating donuts), was released and praised by many as his parting masterpiece, and one that sparked a flurry of specialized instrumental beat albums.

Three years and a plethora of Dilla tribute albums, mix CDs, and instrumental albums of beats Dilla didn't finish (I truly believe that if Dilla was still with us, he would strongly oppose the releasing of those unfinished beats . . . he was a perfectionist), comes the 28-tracked *Jay Stay Paid.* Honestly, I'd do a slight change in the moniker and call it *Donuts II: Jay Stay Paid*, because this album captures that magic that *Donuts* has — only difference is that there are vocals on this excursion of sound and styles (thank Pete Rock, who served as the Music Supervisor on this project of love). Flowing like a radio transmission of fractured mixes of grooves melted in dusted euphoria, this album doesn't let up. Catch your breath in-between the radio station intervals, then grip them bars hard, 'cause the Dillacoaster has LOOPS!!

No matter what genre of music you rock to, you're going to find a favorite on this album. It spreads itself out without spreading itself — an experiment of an experiment, if you will. With an array of lyrical street griots, ranging from the wistfully bouncy Blu (the current flavor for heads right now), to the rah-rah Brooklyn warrior gospel of M.O.P.'s Lil Fame, to the love woes of The Roots' Black Thought, to the gravelly and gritty dark ale stream-of-thought freeflow from (the former M.F.) Doom (I wish Doom and Dilla had collaborated on an album . . . talk about SICKNESS!!). Couple that with lushly produced instrumentals cleverly positioned like a skitzed-out chess game and you have yourself a CD you'll be jammin' five to ten years from now.

I'll tell you now that it's been well over five months since I bought this CD and almost EVERY MORNING I've been beating-out "Lazer Gunne Funke," "10,000 Watts," "Fire Wood Drumstix," "Spacecowboy Vs. Bobble Head," "KJay and We Out," and "Glamour Sho75(09)" like i'm goin' through puberty!!! yeah, I said it!!

Even though this album's built for home, club, and car stereo systems, truthfully, this is a headphone album (just like *Donuts*). THAT'S when you completely feel and understand the brilliance that was Dilla.

Another very worthy mention on a damn good Dilla CD would easily be the continual-mixed *J Dilla: Originals* — though, it really isn't a Dilla CD, per-say, but a bootlegged tribute to some of the original sources of Dilla's musical paintings. I KEEP this CD in my player!! From 10cc to Mountain to Motherload to Eddie Kendricks to Tin Tin and more, this mix keeps a steady momentum with periodical peaks and dips all while still holding your intrest and groove. To hear these original recordings and then hearing how Dilla flipped the hell out of them, while still maintaining the warmth of the original's vibe, lets all of us know how much of a vanguard that brotha' was/is . . . simply amazing.

J Dilla . . . R.I.P.

My Bodyguard – Directed by Tony Bill

Gran Torino – Directed by Clint Eastwood

Miracle Mile – Directed by Steve DeJarnatt

Passing Strange – Directed by Spike Lee

Tip:
"This may come as a bit of a shock. It ain't how much you make it, it's how good you rock!!"

ROBERT EDWIN HAINES

Used buyer or buying user. Not sure which. Unapologetic flirt. I am very openly from San Sose, Aztlan Occupado. I run the punk rock section. I've also seen Bob Dylan live 48 times. The Replacements are my favorite band of all time. I saw Bobby Bland on the round, revolving stage at the Circle Star Center in San Carlos with my mom when I was 15. I really wish that Bono, Sting, and Elvis Costello were dead and that Joe Strummer, D. Boon, and Lux Interior were alive. I'm sure I'll lose a verbal jousting match someday, but it hasn't happened yet. I'm glad I never stopped learning. I like bourbon. A lot. Rest in peace Vic Chesnutt and Jay Reatard.

Box Elders – *Alice and Friends*

(GONER)

Hailing from Omaha, Nebraska this trio of drug addled weirdos make unbelievably catchy pop music. Their sound is somewhere between 1965-era Kinks, the sweet simplicity of Jonathan Richman and the airtight songcraft of the mighty New Zealand legends The Clean. From the insanely melodic opener "Jackie Wood" to the girl group simplicity of the amazing "Stay," the hooks rain down like rock candy hail. Other highlights are the ringing guitar and swirling organ on "Hole In My Head" and the trashy ode to older women, "Cougars." The best pure pop record of 2009.

Girls – *Album* (TRUE PANTHER SOUNDS)

The debut LP from this San Francisco duo is one of the few records in recent years to actually live up to massive pre-release hype. From the insistent strumming that begins the insanely catchy opener "Lust For Life," this album is full of 12 beautiful, heartfelt songs that never pander to the easiness of irony. There's the lovely "Laura" with its strutting verse and wounded chorus that explodes into a Beach Boys harmony finale. Nods to The Jesus & Mary Chain like "Big Bad Mean Motherfucker" and the rushing shoegazey "Morning Light" sit along with mournful ballads like "Ghost Mouth" and "Lauren Marie." The album's centerpiece however is the stunning seven minute epic "Hellhole Ratrace." Beginning with simple strummed and picked chords and desperate heartbroken words the band keeps adding more and more instruments, repeating the same verses and choruses over and over, building a hypnotic tension that's finally released in a crescendo of sound that swells for the final three minutes of the song. Absolutely my favorite song of 2009 and one of my favorite LPs as well.

The Fresh & Onlys – *Grey-Eyed Girls* (WOODSIST)

Avoiding the sophomore slump, The Onlys follow their killer debut with another great record. The relentless opener "Black Coffin" leads into the chiming "Grey-Eyed Girl" with guitarist Wymond Miles' liquid lead perfectly complementing singer Tim Cohen's cryptic love song. The playful "What's His Shadow Still Doing Here" is followed by the dark, insistent intensity of "Invisible Forces" — a song reminiscent of the New Zealand classic "Pink Frost" by The Chills. The albums finest song is "Dude's Got a Tender Heart," an ode to a weirdo with wheels on his feet with a driving melodic bass line from Shayde Sartin on the verses, a choppy little chorus that culminates in the repeating of the title line over and over for the song's final minute with sweet harmonies from former back up singers Heidi and Grace. They even close the record with an epic noise freak out on "The Delusion Of Man." Although they are often lumped into the so-called garage rock renaissance, The Onlys are in fact far more varied in approach and songwriting than their cohorts. Can't wait for album number three in the spring of 2010 on In The Red.

Ganglians – *Ganglians* (12")

(WOODSIST)

Sacramento lo-fi haze pop that recalls *Fast Japanese Spin Cycle* era Guided By Voices (if that doesn't make me sound like a record store asshole, nothing will). Strong songwriting and just the right level of fuzz and noise to keep things interesting without getting gimmicky. They've got a song called "Radically Inept Candy Girl" that would have fit in perfectly on the Beach Boys *Smile*. The dark melancholy acoustic jam "The Void" is one of my favorite songs of 2009. Who knew the 916 had it in 'em.

Regulations – *To Be Me* (DERANGED RECORDS)
There are a lot of interesting bands adding unique elements to punk rock these days. Whether it's the epic song structures and monster overdubs of Fucked Up, the scary noise assaults of Sex Vid and Total Abuse or the Thin Lizzy-meets-Iron Maiden unison leads of Annihilation Time, it's always cool when bands think outside the box. That being said, the undisputed best straight up 1981-style punk rock band in the world is Regulations from Umea, Sweden. Their 2005 self-titled debut on Havoc Records and its follow-up, 2006's *Electric Guitar* laid down the gauntlet for anthemic classic punk rock. Now after an over three-year absence working on other projects they have reconvened to deliver a monster of a third LP on the always reliable Deranged Records label (pretty much anything bearing the Deranged, Havoc, or Feral Ward banner is a must listen). More than any other current band these guys understand the best aspects of classic 1977-1982 U.K. and American punk rock, and incorporate them into their sound without obviously copying anyone in particular. A song like "Baghdad Beach Party" with it's chiming Buzzcocks guitar married to a classic So-Cal Circle Jerks-meets-Adolescents verse and chorus is a perfect example. 12 songs = 22 minutes of perfect punk rock. And they have national health care. Fucking jerks.

The Gears – *Rockin' at Ground Zero* (HEP CAT)
Starting off as one of the many bands who worshiped The Ramones, L.A.'s Gears soon developed their own uniquely SoCal punk aesthetic that inspired Agent Orange and The Vandals, among others. Their incredible "Don't be Afraid to Pogo" is a first wave L.A. punk anthem that stands with Agent Orange's "Bloodstains," X's "We're Desperate," The Germs' "Lexicon Devil," and Black Flag's "Nervous Breakdown" in the pantheon. Throw in the Crampsy "Elks Lodge Blues" and teenage lust anthems like "Trudie Trudie," "High School Girls," and "Heartbeat Baby" plus the moronic "I Smoke Dope" and you get an essential document of the suburban boredom and disaffection that enabled so many kids to get inspired by punk rock. Inspirational lyrics from "Don't be Afraid to Pogo" . . .

Don't be afraid to pogo / Don't be afraid to relate / If it wasn't for this kind of music / You wouldn't have come to this place."

Reactionaries – *Reactionaries*
(DERANGED RECORDS)
If you are a fan of The Minutemen, you are probably aware that they were originally called The Reactionaries. So as a rabid fan of San Pedro's finest, when I heard that there was a band out there calling itself Reactionaries I was bummed/pissed. When I did some research and found out the band consisted of former members of the Belgian hardcore band Dead Stop, I was intrigued. When I received an email from Gordon at the always reliable Deranged label that he was putting out an eight-song mini LP by them, I was sold. Then I received it and was blown away. This is soulful garage of The Dirtbombs or (dare i say) Lyres variety that even dips its toes in The Misfits pool ("Fool For You"). Anthems like "Ingenuity" and the album closer "System of Interest" get it right in a way that so many American garage bands get it all fucking wrong. Killer!

The Dutchess & The Duke – *Sunset/Sunrise* (HARDLY ART)
Bummer jams galore populate this second LP from the Seattle duo. The melancholy opener "Hands" sets the tone with its Modern Lovers "Hospital" style funeral organ and forlorn lyrics. The second track "Scorpio" almost has an early Neil Diamond feel. The wistful "Living This Life" burys 99.9% of the bullshit "Americana/Alt. Country" crap dumped on the modern music listener under an avalanche of genuine pathos. In fact, it is country music with its' simple harmonies and purity of intent that most informs this record. There is even a stalker anthem interestingly sung by co-vocalist Kimberly Morrison, rather than primary lead vocalist Jesse Lortz, called "When You Leave My Arms" that is a thousand times better than horseshit like "Every Breath You Take." They even end the album with the suicide jam "The River." Good times!

***Wings Of Desire* (The Criterion Collection) – Directed by Wim Wenders**
When I was 16 years old, I went to the only (at that time) art house theater in San Jose called the Camera One to see a film called *Wings of Desire*. I had seen a previous film by the same director called *Paris, Texas* on VHS, which I only checked out because I had a massive crush on Nastassja Kinski, but I ended up finding the film heartbreakingly sad and beautiful. I was just starting to make the connection that directors and not actors were the real driving force behind films and even though I had heard that this film was in German with English subtitles and I knew no one who wanted to go see it with me, I decided to feign illness, cut school, and take the bus from my shitty duplex neighborhood to downtown by myself to check it out. A little over two hours later, I was crying like a newborn fucking baby at how impossibly strange, beautiful, and spiritual this work of art was/is (and I'm about as atheistic a degenerate as you are gonna find). Assholes throw around terms like "life changing" and "magical" at mediocre creations all the time. Seeing this film made me a different person, a kinder person, a more thoughtful person, a more patient person, and — most importantly — a less angry person. It made me feel like after a lifetime of being alone, that there were people in the world who understood, who didn't scoff at beauty, who didn't look at the world with blinders on, who weren't afraid to listen. This re-issue Blu-ray has a bunch of cool extra documentaries and ephemera, but ultimately it has the treasure that is this film. And after over 20 years, that's still more than enough for me.

Tip:
When you're in the neighborhood, enjoy a delicious Blood & Sand, Southern Exposure, or Sazerac cocktail at the amazing Alembic down the street. You can also enjoy some duck hearts or some sea urchin bisque. Hell, go there first. You'll probably blow more money on records that way.

ROBERTOS RESPECT DA ARCHITECT SELECTS (A.K.A. DO YOUR HOMEWORK)

Especially directed to the young and not know'n . . . time for some grow'n.

Black Sheep – *A Wolf in Sheep's Clothing* (FONTANA ISLAND)

Digable Planets – *Reachin' (A New Refutation of Time and Space)* (CAPITOL)

Jungle Brothers – *Done by the Forces of Nature* (WARNER BROS.)

Boogie Down Productions – *By All Means Necessary* (JIVE)

De La Soul – *De La Soul Is Dead* (TOMMY BOY)

Tip:
Here's a few other titles located in the Hip-Hop section worth checking out:
Brand Nubian – One For All
Main Source – Breaking Atoms
Eric B. and Rakim – Paid In Full

In Addition, BOBIWAN got a little side tracked fighting off phony force users, but continues to be on the lookout for a new project from this Bay Area beat banger. A Hip-Hop based EP entitled Atack Da Clonez *in 2010! A positive start all over again!*

Adios!

SCOTT

Splitting my time between info and the jazz floor is easy for me because I'm a Gemini. And so am I.

***Freedom Rhythm & Sound: Revolutionary Jazz 1965-80* – Various Artists** (SOUL JAZZ)
Freedom Rhythm & Sound, from the British label Soul Jazz, is both a nice hardcover book of album covers and a two-CD set. Billed as "revolutionary jazz original cover art 1965-83," the description doesn't mention that there are a lot of words in the book giving nice encapsulation of different artists and organizations related to the civil rights movement. Along with this book, which has albums you thought you would never see in a 12"x12" reproduction, the CD version has a beautiful booklet filled with both information on the music and political events relating to civil rights. Along with bigger name folks like Sun Ra and his Arkestra, there are tracks by lesser known artists like the Hasting Street Jazz Experiment, Stanton Davis' Ghetto and Lloyd Miller. Some of these albums were limited to 500 pieces, so being able to look at the covers and listen to cuts from those albums is a rare treat.

Prince Lasha Ensemble – *Insight*
(COLUMBIA)
The first domestic release of a Columbia LP from 1966 by local horn master Prince Lasha (pronounced Le Shay, says in the liner notes). The disc features Mr. Lasha with a cast of brilliant British musicians, including pianist Stan Tracey and David Snell on a very hip harp. There are beautiful ballads, peppy bop cuts, and both original compositions and standards. I had a chance to meet Prince Lasha in our store a few years ago and had him sign an LP of his to me, then after I thanked him, he hugged me.

Blue Notes – *The Ogun Collection*
(OGUN LABEL)
The set is comprised of the South African band's releases on the Ogun label. The albums include *Legacy – Live in South Afrika 1964, Blue Notes in Concert (1977), Blue Notes for Johnny* and the two disc *Blue Notes for Mongezi (1975)*. The box includes a booklet with remembrances by such luminaries as Enrico Rava, Valerie Wilmer, and the amazing liner notes to the 1995 reissue of *Legacy* by Tony McGregor. The music in this set has so much joy and intensity that the discs stayed in my changer for weeks on end.

***Anita O'Day- The Life of a Jazz Singer* – Directed by Robbie Cavolina / Ian McCrudden**
This documentary is an unflinching look at an incredible career of a woman whose stylings spanned almost half a century. She has no qualms giving us the straight story on drug addiction, recovery, and endless tales on her dealings with many legends. There are two versions of this movie, both two discs. The deluxe version comes in an amazing hardcover reproduction of Ms. O'Day's 160-page personal scrapbook, featuring clippings of advertisements and reviews. The regular version comes with a booklet featuring 16 of those scrapbook pages. They both include essays by Jim Gavin and Will Friedwald, and a chapter from her autobiography, *High Times – Hard Times*. The kicker is the second disc (included in both versions), which is the better part of an hour's worth of uncut musical performances, most notably her masterful appearance in the Jazz on a Summer's Day film.

Tip:
Top five art documentaries (new to DVD) in the past six months: In a Dream *(Jeremiah Zagar)*, Beautiful Losers *(Aaron Rose)*, Alice Neel *(Andrew Neel)*, Objectified *(Gary Hustwit)*, Herb & Dorothy *(Megumi Sasaki)*.

STACEY

Your one-stop source for Classical and Power Pop.

My favorite picks of 2009 are from artists who have released many fine albums in the past, both solo and with groups. But these latest recordings demonstrate an exponential leap in their talents. The new songs are punchy, dynamic, and more complex; the musicianship is confident and incisive. In short, these are their best records yet.

The Orange Peels – *2020*
(MYSTERY LAWN)

Doug Gillard – *Call From Restricted* (347 RECORDS)

Brendan Benson – *"My Old, Familiar Friend"* (ATO RECORDS / ECHO)

More great albums of the (mostly) Power Pop & Jangle Pop variety:

Jon Auer / Cheap Star – *Two for the Money EP* (FRENCH IMPORT)

The Breakaways – *Walking Out On Love: The Lost Sessions*
(ALIVE RECORDS)
Peter Case/Paul Collins

Big Star – *Keep an Eye on the Sky*
(RHINO) 4-CD Box Set

Cheap Trick – *The Latest*
(CHEAP TRICK)

Jason Falkner – *All Quiet on the Noise Floor* (JAPANESE IMPORT)
Tommy Keene – *In the Late Bright* (SECOND MOTION)

The Leftovers – *Eager to Please*
(OGILIO)

The Moore Brothers – *Aptos*
(AMERICAN DUST)'

The Pains of Being Pure at Heart – *The Pains of Being Pure at Heart* (SLUMBERBIRD)

Pugwash – *Giddy* (APE)

Radio City – *Radio City*
reissue

The Emitt Rhodes – *Recordings [1969 - 1973]*

The Shazam – *Here's to All the Misfits . . .* (NOT LAME)
rare tracks EP

The Shazam – *Meteor*
(NOT LAME)

Matthew Sweet and Susanna Hoffs – *Under the Covers Vol. 2* (SHOUT FACTORY)

Tinted Windows – *Tinted Windows* (S-CURVE RECORDS)
Adam Schlesinger, James Iha, Taylor Hanson, Bun E. Carlos

Dwight Twilley – *Tulsa*
(PHANTOM SOUND)
reissue

***Crayon Angel: A Tribute to the Music of Judee Sill* – Various Artists** (AMERICAN DUST)

SUZANNE LEE JAMES

Hadley Caliman – *Straight Ahead*
(ORIGIN RECORDS)
In a career spanning over six decades, saxophonist Hadley Caliman has played with people like Charles Brown, Mongo Santamaria, Gerald Wilson, and Freddie Hubbard, just to name a few. He currently lives in Seattle where he teaches and plays two or three gigs a week for a loyal following of jazz lovers. This is his sixth solo recording. Released on his 78th birthday, it's soulful, energetic, and hip!

Mulatu Astatke & The Heliocentrics – *Inspiration Information, Vol. 3* (STRUT RECORDS)

Delroy Wilson – *Dub Plate Style* (PRESSURE SOUNDS/ STUDIO DIST.)
Reggae

Mos Def – *The Ecstatic*
(DOWNTOWN)

TARIN

Promotions genius, workaholic, music freak.

Alexi Murdoch – *Away We Go*
(NETTWERK RECORDS)
Indie artist Alexi Murdoch is the main artist on this soundtrack and his soft Nick-Drake like sound sets the mood for the rest of the soundtrack. Alexi Murdoch also accompanies artist like Bob Dylan, George Harrison, and the Velvet Underground. It's a very mellow and beautiful collection of songs that relax your mind and warm your heart. Oh, and the movie rules too!

Warpaint – *Exquisite Corpse* (MANIMALVINYL)
This album is 1993 Mazzy Star meets today's indie chick revolution. The first time I heard *Exquisite Corpse* was during their in-store concert here at the SF store on July 22, 2009. These girls (and guy) not only know how to rock out on their instruments, but also know how to mold in soft and seductive vocals to top off their sweet indie feel.

Hope Sandoval & The Warm Inventions – *Through the Devil Softly* (NETTWERK RECORDS)
Mazzy Star's lead singer Hope Sandoval = relaxing, soft, and sweet. *Through the Devil Softly* is like comfort food . . . like eating chocolate ice cream in the bath tub.

Winter Gloves – *About a Girl* (PAPER BAG)
I picked up this album because I really liked the cover . . . I was taking a chance on a band I had never heard of, but I ended up really enjoying it! Check it out, you might just like it too!

Fat Freddy's Drop – *Dr. Boondigga & the Big BW* (!K7)
This New Zealand super band introduced themselves into my life just before their in-store performance here at the San Francisco store on November 18, 2009. A friend and co-worker of mine had been a fan of theirs for years and his passion for the band was intriguing. During the in-store, I watched as hundreds of fans sang and danced together as one unit. The positive energy in the store was overwhelming and the band members themselves were marvelous! After playing for just over an hour, the band exited the stage and then came back out just minutes later to do an encore performance. That was a first in the history of SF in-stores and was fantastic to experience. The band features producer and leader Fitchie, vocalist Joe Dukie, saxophonist Warren Maxwell, trumpeter Toby Laing, trombonist Joe Lindsay (he was unbelievably entertaining), guitarist Tehimana Kerr, and keyboardist Iain Gordon. These guys have really molded an amazing sound that they dub "hi-tek soul!"

***Funny People* – Directed by Judd Apatow**
With a cast of characters like Adam Sandler, Seth Rogen, Leslie Mann, and Eric Bana, you just can't go wrong. This movie is one of the best movies I've seen in a decade. Adam Sandler has really done a great job of developing himself as not only

an amazing comedian but also as a great dramatic character actor. This movie has a great mix of comedy while hitting the harder subjects such as cancer, failure, family, and love. I totally recommend this to everyone. In fact, don't even rent it . . . just buy it, you'll love it!

Let Freedom Sing: How Music Inspired the Civil Rights Movement – Directed by Jon Goodman

This documentary is all around fantastic, educational, emotional, beautiful, sad, and empowering. I believe this movie should be shown to every child in America. To be reminded of how Americans acted and how they believed the world should be just over 60 years ago is astonishing. The pure hatred between humans black and white alike is sickening. It makes me nauseous even thinking about it. What makes this documentary so amazing is not only the music and what the Civil Rights Movement did to the history of modern music, but also seeing how so many people were able to stand up together, hand in hand, and peacefully move together towards a greater good. Artists and activists such as Isaac Hayes, Gladys Kinght, Chuck D., Quincy Jones, Pete Seeger, Dr. Bernard LaFayette Jr., and many more speak out about what they experienced during this historic time, and how the power of music and song was the driving force for the movement. In today's America we are fighting the gay rights movement and, like our history shows, we will overcome the bias of the population, and stand strong together as equals. Through the power of music and song, we will win this fight!

Grey's Anatomy: The Complete Fifth Season

Grey's Anatomy has been a guilty pleasure of mine since the first episode aired on March 27, 2005. Throughout the years, I have come to really love the characters in this dramatic and comedic show filled with blood, sex, organs, and friendship. *The Complete Fifth Season*, which includes their 100th episode, is in my opinion the best season to date. The show is written by Shonda Rhimes and she does an amazing job of keeping the story moving, throwing in twists that keep you on the edge of your seat and constantly guessing what will happen next. Plus . . . how can you not just fall in love with a show that keeps guest starring Jeffrey Dean Morgan as the loving, sexy, and dead character, Denny Duquette?!

Tip:
SUPPORT MUSIC EDUCATION!!! You don't want robots making the crappy music of the future, do you?!?

TIM

Mos Def – *The Ecstatic*

(DOWNTOWN)
Mos Def tucked the rock singing under his helmet, snorted some rap juice through a Krazy straw, traded in his cardigan for a Mario Lemeiux throwback, and hit the ice running. That is to say, he pounded a gallon of cranberry juice and pi$$ed all over the rap game, his eyes aglitter with the searchlights of a thousand distant lyricists. In other words, he finally got Slick Rick on a track!

Wale – *100 Miles & Running* (mixtape) (AMALGAM ENTERTAINMENT)

Wale is obviously the hungriest MC to ever have planted roots in the Capital City. Those roots have now grown into perfect stalks of celery, slathered in peanut butter, quartered and placed symmetrically on a plate and presented in front of your five-year-old face after you fell off a jungle gym and boo-booed both your elbows in front of Nate Portis, who already clowned your K-mart shoes fifty times that morning and would grow up to play third-string quarterback for the James Madison Monarchs before flunking out of school and becoming addicted to whippets and mescaline, living in the back of a windowless pick-up truck with his best friend Jed (a two-liter bottle full of everclear and Hi-C Hawaiian punch). Did I spell Hawaiian right? In any case, Wale just ate your recovery snack.

Sean Price – *Monkey Barz*

(DUCK DOWN MUSIC)
Re-issued as part of a three-for-one DuckDown box set, alongside an alright Bucshot album and a better than average *Tek & Steele* LP, now is your chance to contribute 30 cents to the brokest rapper you know, as well as experience, to some degree, what it feels like when words dress up like the Planters peanut man, and tap-dance all over the soft parts of your brain, jabbing at the back of your eyeballs with a little cane, while beats disguised as angry elk viciously chew through your ankles, giving you no choice but to tippy toe around on nubs of leg bone, nodding your head like there's something right in the universe, despite the fact that it constantly boasts ignorance of your insignificant plight.

TOM LYNCH

Still in love with the old world, still in love with the arcane. I'm gonna keep my place in it.

The A-Bones – *The A-Bones, Not Now!* (NORTON)

Gut bucket slop from the NYC gang at Norton Records. Not only with Ira Kaplan in tow, but also Dave "Baby" Cortez guesting on "Cat Nip." Music for the all-nite beer bust. I like this kind of racket.

Al "Cake" Wichard Sextette – *Cake Walkin': The Modern Recordings 1947-1948* (ACE)

Session drummer and band leader Al "Cake" Wichard backed some of the top blues vocalists, guitarists, and pianists of the West Coast for Modern Records. This disc collects 24 recordings spanning 1947 to 1948. Features Jimmy Witherspoon, Pee Wee Crayton, and Jay McShann. More of what made the L.A. blues sound of the '40s unique.

Brenda Holloway – *The Early Years - Rare Recordings 1962-1963* (ACE)

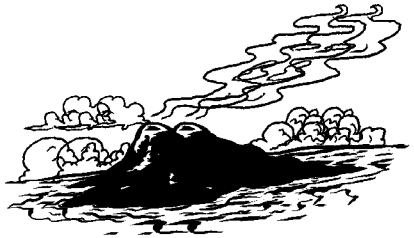
These recordings done for a number of Los Angeles' labels were recorded by Brenda Holloway at the tender ages of 15 and 16! A remarkable audio transition takes place in both style and vocal prowess. From teenage R&B to the verge of womanly soul, Brenda Holloway grows up in front of the microphone developing one of the great voices in soul music. Included is Brenda's demo of her smash hit Motown label debut "Every Little Bit Hurts." What a great way to turn 17.

Roy Loney & the Phantom Movers – *A Hundred Miles an Hour 1978-1989* (RAVEN)

Primal, yet well crafted, greasy fun. In his post Flaming Groovies career, Roy stayed true to his looney vision and muse. The sounds of Sun & Chess records reverberate in Roy's pure rock 'n' roll heart. All original members of the Groovies show up across these 28 tracks, it's practically a reunion. And until Roy and Cyril Jordan and the rest of the Groovies give us a thrill here in SF, this is the closest it's gonna get. So, how about it, guys?

Jack-O & The Tennessee Tearjerkers – *The Disco Outlaw*

(GONER RECORDS)
Nothing disco about this rock & roll affair. The new Memphis mafia Don — Jack Oblivion of The Oblivions fame — has a solid unit that sounds like they've



been exiled on positively fourth street. Get me? Jack's reedy rasp hovers over the tight gritty sound of the Tennessee Tearjerkers who sound like a hurricane trapped in a crowded room full of sodden tipplers. Gentlemen drunks at the rock 'n' roll club. Saturday night, anytime you want it.

The Revellions – *The Revellions*

(DIRTY WATER RECORDS)
Dublin Ireland's Revellions are a fine blend of staccato surf and acid-dosed Farfisa wheeze pre-psyche garage gunk. Screaming reverb guitar attacks and incomprehensible howled vocals are as authentic and heartfelt as any second time around sounds I bought back when I was young. These lads should go far. The gunkiest.

Reactionaries – *Ingenuity*

(DERANGED RECORDS)
From Antwerp, Belgium, this quintet has the sound I go stupid for. Much Detroit worship here ('60s to the present) — it's high energy with just a touch of soul. It's punk. It's got hooks. It's got freak outs. It's rock & roll. So buy it, now! Thanks to Robert Haines pointing this one out to me.

Dex Romweber Duo – *Ruins of Berlin* (BLOODSHOT)

Oh, there's a little of what made Dex famous, that boom thwack boom thwack stuff, but we get a bit more then we bargained for here, folks. He has his sister, Sara, on drums for starters. And some fine duetting with Exene Cervenka, Neko Case, and Chan Marshall, for seconds. Then, to send it all home, you've got the songs. Southern gothic style. Songs that could have been recorded by the likes of Johnny Cash, Porter Wagoner, or Henson Cargill. Dex Romweber has the pipes to pull it off. This record should put Dex up there in the pantheon of those dark, doomed songwriters with a sense of place and humor. Looking forward to the next bunch of records, Dex.

The Singing Loins – *Unravelling England* (DAMAGED GOODS)

Any recording paying tribute to a pub called Dirty Dora's, singing the praises of "lovely, bubbly, bit-

ter beer," has my attention straight away. And it doesn't have to be the lead-off track either, but in this case it was. Synchronicity. The Singing Loins have been at this music making thing, off and on, for almost 20 years. Theirs is a stripped down acoustic folk sound that may remind the listener of certain darlings of college radio from days gone by, yet The Singing Loins walk a path that is most distinctly British. Inhabiting the songs are the screaming nut jobs, mad hippies, bad girls, evil women, and lushy romantic losers that make listening to music all the more worthwhile. The only thing missing is a dog lapping up a spilt pint.

Love – *Love Lost* (SUNDAZED)
Demos for the never-released Columbia LP by Arthur Lee and Love. Just when you thought there wasn't enough in this world. It's all you need.

Tip:
www.hermeticorderofarcana.com

TONY

Slight accent.

The Clean – *Mister Pop* (MERGE)
Are my faculties tainted by nostalgia? NO! (Well . . .) Damn good LP from my second favorite NZ band of all time, and one that rewards repeated plays (unlike some of their recent stuff, step forward Getaway). 'Great sounding throughout, dig it!

A Place To Bury Strangers – *Exploding Head* (MUTE)
This gets busy á la Loop/The Jesus & Mary Chain/Suicide/Snapper, but is absolutely the best hi-vol kick of the year. A cobweb knocker-outer.

Girls – *Album* (MATADOR)
I didn't like it and now I do. Go figure. "Laura" = a hell of a single.

Patsy Cline – *Stop, Look and Listen* (BEAR FAMILY)
This whole Bear Family series showcases the more rockin' sides of a lot of '50s-era country stars, and the Patsy Cline CD makes a good case for calling her the best of all the early rockabilly queens (sorry Wanda.) No filler and no strings!

***Not Quite Hollywood* – Directed by Mark Hartley**
1,000 mile an hour, in yer face exposé of Oz exploitation pix of the '70s/'80s/'90s. Gore and T & A abound, as well as evil marsupials. Everyone should see *The Adventures of Barry MacKenzie* (featured in the doco) to get a true insight into the Aussie psyche. And EVERYONE interviewed in this movie hates *Picnic at Hanging Rock!*

DJ TRIZZAE, A.K.A. DJ TRAECERATOPS

You keep it brief fool.
Do you know who I am??!!

Erykah Badu – *New Amerykah Part Two: Return of the Ankh*
(UNIVERSAL MOTOWN)
I love Erykah Badu. I can't really stress that enough. The world needs more artists like her. I would like this album even if I opened it up and there was a piece of toast inside with a note saying I.O.U. I'm not kidding. I would just pretend that Erykah put that piece of toast in there for me and she held it at some point. Maybe in her mouth. Give me a minute with that thought. Ok. Done. All of that aside, *Return of the Ankh* is part two of four in what is shaping up to be her magnum opus. The range of eclectic music and producers is impressive (J Dilla, Madlib, 9th Wonder, Karriem Riggins, Georgia Anne Muldrow . . . it's like the Stones Throw Allstar Team!!!) to say the least and worth a listen. Maybe you'll go and pick up Part One if you don't have it already. 'Nuff said.

Raekwon – *Only Built 4 Cuban Linx, Pt. 2* (ICE AGE/EMI)
Raekwon shows and proves how you follow up a classic album . . . with another soon-to-be classic album. I appreciate that some cats are mad skeptical, most joints "artists" be puttin' out is hella suspect. This is not the case with Señor Raekwon. This jont is tight. Word 'em up. Buy this ish son. That's what's up. I'm out. Wu-Tang forever!!!

P.S. I would be remiss if I didn't mention a couple of tracks just in case my stellar review above didn't exactly convince you to part with your hard-earned guap. If you don't know what guap is, just tell the cashier, "Debit please." Now to the tracks: "Pyrex Visions" is a track that has Raekwon whispering coke-cooking sweet nothings in your ear. It's kinda dope (no pun intended) but hella short son. I wish that track was longer. "Nu Wu" is one of my favorite joints and Method Man kills it on the hook . . . "Black Mozart" is just hella . . . know what? Screw this, the whole album is tight with the exception of that dude singing on "Cold Outside" . . . but ". . . whatcha gonna duuuuueeeeewwwwhoooooooo???" Just cop that ish.

***The Fantastic Mr. Fox* – Directed by Wes Anderson**
I like Wes Anderson movies. I like Meryl Streep. I also enjoy George Clooney and his acting on a regular basis. This movie combines a lot of the things I like with stop-motion animation (which I wasn't sure I would like, but ultimately did) and Wes Anderson's quirky yet endearing sentimentality. Just buy and watch the dang movie already so I can stop trying to use big words to impress you and make you think I know what I'm talking about. I do and you should. Slam Dunk.

***The Limits of Control* – Directed by Jim Jarmusch**
I don't like Jim Jarmusch films. I don't know enough about the dude to say that I don't like him personally, but I can imagine that I wouldn't. Wait, I did like *Dead Man* with Johnny Depp, but that's mostly because I love Johnny Depp. I didn't really like this film on a "Damn . . . that's hella cool" level, but I did and do appreciate the artistic/artsy-fartsy approach. Unfortunately, as is the case with many of this guy's films, nothing much seems to happen when you need it to, and the dialog seems to be more of an afterthought when it's not contrived poetry or poorly executed ad-lib. Some filmmakers should be a lot less confident and pretentious. Hmmm . . . ok, so what DID I like? The movie is beautiful (Spanish countryside, hot naked chick [Paz de la Huerta], and cool clothes . . . oh, and Tilda Swinton who looks terrible in this movie but is always attractive to me. Also Gael Garcia Bernal dressed as some crusty thug musician and Bill Murray) and nothing much seems to happen in the best way possible. There is even a line in the film where one of the characters is talking about films and says, "I kind of love it when nothing happens in a film," or something like that. I'll try to explain without giving it away (SPOILER ALERT): the movie builds towards this one moment that never happens. Instead you get the main character saying some line that sucks and is not cute to me. I wanted a little action (that's what she said). His use of color and composition, however, (probably the DPs saving effort) is remarkable and the deconstructive flow the movie takes is relaxing and impressive. Oh, and did I mention that the score and soundtrack is by BORIS??!! I love Boris. Can't stand Jarmusch but I love Boris. Let me know what you think (not you little hipster kids though, I don't wanna hear peep from you or anybody that looks like you. I already know you love everything about this movie and Jim Jarmusch and Coffee and Cigarettes and Tom Waits. Oh, and NWA. Can't forget NWA).

Tip:
There are nearly 1,000,000 live free DJ sets going on in San Francisco on any given night (not just Fri, Sat, and Sun either). Go to them. Bring friends and then go to Amoeba and buy the music you heard and loved the next day. Give props to good DJs and don't make requests. If you don't like what you're hearing, go to the next spot. Also, keep an eye out for these area DJs coming soon to a club or bar near you (Google 'em if you don't know): Triple Threat DJs, Beat Junkies, Oakland Faders, Sake One, Shred One, DJ B. Cause, The Whooligan, DJ Mr. E, Mike Nice, DJ 4am, DJ Vinnie Esparza, and countless countless others. Rock out with your socks out (okay, am I cool to get on a guestlist now foolz???). Dayum. If I left you out it's because I got limited space. Kinda. Plus I don't know you like that.

WILLIE

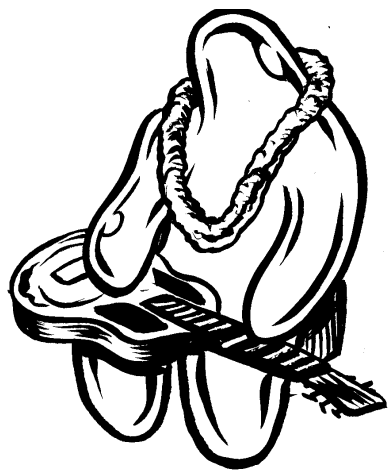
Peaking Lights – *Imaginary Falcons* (NIGHT PEOPLE)
Stoney lilters from the banks of the Wisconsin river. Husband and wife duo (Aaron and Indra from Rah Dunes/Numbers), who built all their instruments from boats or something.

Gucci Mane – *The State Vs. Radric Davis* (ASYLUM RECORDS)
Heavy hitter, stupid wild. He's in jail now!

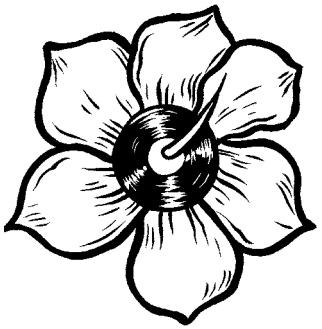
Real Estate – *Real Estate*
(WOODSIST/REVOLVER)
Endless summer for the suburban set. "Green River" is an anthem. Play this at your next life celebration.

Frankie Rose and the Outs – *Thee Only One* (7") (SLUMBERLAND)
My favorite from the slew of surfy garage New York jammers.

James Ferraro – *Discovery*
(HOLY MOUNTAIN)
Just reissued, Ferraro of The Skaters plays his version of your favorite beach songs. Two tracks, each around 20 min, just long enough to forget about everything.



HOLLYWOOD



AARON J. ALDORISIO

I've been so busy getting a full time man friend, moving to a house in the LBC and inheriting a kid this year that I haven't had as much time for new music as I'd like. It's times like these that send us back to our old favorites, but there were still a few new things I felt semi-to-very passionate about.

Bill Orcutt – *A New Way To Pay Old Debts* (PALILALIA RECORDS)
Harry Pussy guitar hero goes acoustic after more than a decade of silence. His playing is a crushingly beautiful hybrid of Sonny Sharrock-style abandon and Joseph Spence's stomp. Already considered one of the premier solo guitar LPs of all time in my world.

Jim O'Rourke –*The Visitor*
(DRAG CITY)
This record is the perfect summation of what Jim O'Rourke is all about. One long track that could be a lost John Fahey record arranged by Van Dyke Parks. Jim apparently played every instrument on this puppy himself, which is pretty damn impressive. Totally worth the wait.

Best Coast – *When I'm With You b/w This Is Real (7")* (BLACK IRIS)
I'm not sure I want to know too much about this band, and I'm fairly certain they won't be able to live up to all the hype, but *When I'm With You* will not unlodge itself from my brain. Sunny and fuzzy and dumb and catchy . . . kind of a perfect pop song.

The Vulcans – *Star Trek* (TROJAN)
This isn't new and I think the CD may actually be out of print, but it's new to me and in heavy rotation in my car. I had no idea there was a sci-fi themed, Moog/reggae (mooggea, anyone?) record out there, but I finally found this thing and it makes me insanely happy. And yes, I realize that combination may sound awful, but trust me. . . it's awesome!

Broadcast – *Mother Is The Milky Way* (SELF RELEASED)
More electro pagan-pop musique concrete from my favorite UK duo. I've loved this band from the get-go, but they've been on an extra hot streak since trimming the fat and releasing their masterpiece *Tender Buttons*. Those Stereolab comparisons seem pretty silly now, huh? Also, not sure why the band would put out something this great in a limited, tour-only edition, but I don't make the rules.

Tip:
Long Beach. We totally have everything down here except an Amoeba. Also, even though it was made in 2001, the first Strokes' record is without question the finest pop/rock album of 2010.

AARON DETROIT

"Is it on vinyl?"

Xiu Xiu – *Dear God, I Hate Myself* (KILL ROCK STARS)
Jamie Stewart's best LP since his classic 2004 LP, *Fabulous Muscles*. It is also his first since the departure of longtime collaborator Caralee McElroy (she's in the shit-hot Cold Cave now.) Wearing his poppier influences on his sleeve (Morrissey, Björk), Stewart has made his most accessible, consistent, and cohesive album to date.

These New Puritans – *Hidden*
(DOMINO)
TNP follow up their excellently angular debut, with an even tastier disc adding everything from military and Dubstep-inspired beats, lush orchestration, and jazz piano to choral sections and waves of synths. Kinda like Horse Rotovator-era Coil meets The Fall in 2012.

Sixx – *Sister Devil*
(NWN! PRODUCTIONS)
Sixx's *Sister Devil* is a starkly excellent yet nearly-forgotten Deathrock recording from 1991 by the members of San Francisco cult (and largely considered America's first) Black Metal band, Von. *Sister Devil* features Murky Deathrock that retains lo-fi bleakness and the Satanic bent of Von's now infamous and highly influential demo recordings. *Sister Devil* has threads of early Sisters of Mercy, Bauhaus, Samhain, early Xmal Deutschland and The Cure.

Ruby Throat – *Out Of A Black Cloud Came A Bird* (SLEEPSLIKEWOLVES)
Folk-Noir duo's sophomore album. Katiejane Garside's unsettling and psycho-sexual fairytale-stylings covered in ethereal-psychedelic dream-wrap courtesy of Chris Whittingham's instrumentation. Her voice is equal parts PJ Harvey, Alison Shaw (Cranes), and Hope Sandoval — though sometimes a bit of Diamanda's babelogue madness creeps in.

Brigitte Fontaine – *Prohibition*
(POLYDOR)
Her best album in many years. Produced by Ivor Guest who also helmed Grace Jones' excellent 2008 comeback LP, *Hurricane*. No surprise here then, Jones makes an awesome and freaky cameo. Incendiary, switched on, and celebratory.

***Moon* – Directed by Duncan Jones**
Ground Control to Major Tom. Go figure, Ziggy Stardust's son has made an instantly classic existential Science Fiction film about an astronaut on the moon. Sam Rockwell rules, as does Clint Mansell's first-rate score. Gorgeous and totally affecting.

***Let The Right One In* (Theatrical Subtitles Edition) – Directed by Tomas Alfredson**
Did you buy this movie when it first came out on DVD? Well then PLEASE buy the recently re-released "Theatrical Subtitles" edition — otherwise you are missing out. This reissue features the correct English subtitles as seen in the original theatrical presentation. The original DVD release featured a dumbed-down, lazy (likely cheaper) translation that truly slaughtered the film's wonderful dialogue. Really! The old version is no good! Get this far superior version!

***Julia* – Directed by Erick Zonca**
Tilda Swinton is god. At the time of this writing, the Oscar nominations have not been announced, but it's unlikely Swinton was nominated for this under-appreciated-but-totally-killer kidnapping drama/thriller whose "protagonist" is an alcoholic kidnapper. Her performance is completely spellbinding through the film's awesomely torturous, never-ending, and nerve-wracking plot twists. Don't sleep on this one!

***The House Of The Devil* – Directed by Ti West**
Stylised, spot-on homage to '80s Satanic B-horror flicks right down to the John Carpenter-esque soundtrack, continuity errors, and the presence of Mary Woronov!

***Dollhouse - Season 1* – Created By Joss Whedon**
Buffy The Vampire Slayer and *Firefly* creator Joss Whedon returns with a much darker sci-fi universe for examining our existence. As with *Firefly*, *Dollhouse* was given the axe too soon by the network. The second and final season should also be on DVD soon. Whedon's usual "band of misfits" is here in this Sci-Fi/Drama/Action epic with his characters drawn as damaged and complex as ever. *Buffy* series regular Eliza Dushku stars as a programmable human named Echo with Olivia Williams as the super ice queen, "Dollhouse" manager/pimp, Adelle DeWitt. Get *Season 1* & *2*. Think of it as a really awesome 26-hour movie.

Tip:
Bands To Watch For: Feral Kross, Death Domain.

ANDY B

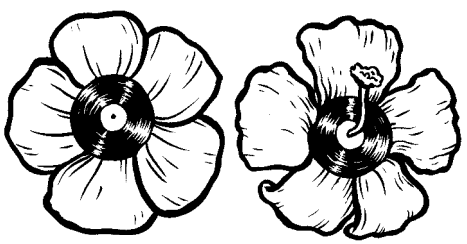
Lightning Bolt – *Earthly Delights*
(LOAD RECORDS)

The Jesus Lizard – *Touch & Go Reissues* (TOUCH & GO)

***Food Inc.* – Directed by Robert Kenner**

The Flaming Lips – *Embryonic*
(WARNER)

Bill Callahan – *Sometimes I Wish We Were An Eagle* (DRAG CITY)



ANNIE

I believe in pink

XX – *XX* (MATADOR)
Best album of the year!! A debut album from a male/female fronted band that masters the art of subtlety. The restraint used while making this album just shows how talented they really are. Hopefully nothing but great things to come from this new UK band!!! I bought this record three times this year as gifts. I suggest you buy it for yourself!!!

Dead Man's Bones – *Dead Man's Bones* (ANTI)
Best breakthrough album. It's a lovechild of the Vince Guaraldi Trio (*Charlie Brown* fame), Elliott Smith, and garage rock . . . Add a dash of The Cramps? . . . The creepy lyrics along with the feet stompin' rock backed by the Children's Choir from the Silverlake Conservatory of Music is really like a breath of fresh air the day after it rains in L.A.!!! Seriously, breakthrough record 2009.

Frank Fairfield – *Frank Fairfield*
(TOMPKINS SQUARE)
Best New Artist. Frank Fairfield is a local LA artist that jams armed with his banjo and pocket watch! Just after getting off tour with The Fleet Foxes, his ancient folk music comes alive on his debut album. If you are lucky enough to catch him in person I highly suggest doing so!

Gossip – *Music for Men* (COLUMBIA)
Best Pop Album. *NME* reviewed and quoted, "they will look back on this record and say it's the record they should have never made." I say. . . Eff that!! This is a solid record. It is very different from their usual style but artists need to be able to grow. Plus having their first major label debut produced by Rick Rubin is the icing on this triple-layer pop cake!!

Tom Petty – *Live Anthology*
(REPRISE RECORDS)
Best Oldie But Newbie. This 4-LP set uses tracks taken from various concert dates from 1981 through 2005! It's so fabulous that you can't even tell which track is '81 and which are early 2000s. Some of the tunes are from early Petty to *Full Moon Fever* to *Wildflowers*. This live anthology will make the perfect gift for the Tom Petty fanatic!!

Lady Gaga
Best Concert 2009. LADY GAGA!!! I know, I know . . . right?! Her production alone makes the frequent concert-goer question where the ticket revenue from every other show they've seen has gone . . . From using old school Pink Floyd laser and smoke tricks, to a perspective distorting stage set up, crazy costume changes, along with the classical piano interlude . . . who would not like it?! It's a great time for you and your mom!!!

MEZZADETH

Behold. . . the Arctopus – *Nano-Nucleonic Cyborg Summoning* (METAL BLADE)
Classically inspired instrumental tech death metal brought to you by Colin Marston (warr guitar), Mike Lerner (guitar), and Charlie Zeleny (drums). If you're like me then you always have music going on in your head. Especially while listening to music because most of it isn't complex enough for you, and you have to create an accompanying track in your mind to keep it interesting. It's maddening. A constant din of raging technicality going on between your ears. Especially while listening to pop music which is mostly over-simplified crap produced for a musically impotent public. And they eat it up, don't they? Simple-minded people like simple-minded music. Behold . . . the Arctopus is the answer to this problem. Their compositions are so complex, so richly intense, so labrynthian in nature that when I hear it I can finally just relax and listen to the music. Every hole has been filled. Every musical possibility taken advantage of. At last . . . peace.

BENNETT

Brownout – *Aguilas and Cobras*
(SIX DEGREES)
Austin, TX funk rock band Brownout are back. Featuring members of Grupo Fantasma (including Adrian Quesada of the Ocote Soul Sounds), these guys have been backing up Prince for some of his live performances. The track "Nawlins" is an afrofunk stomper, while the cover of El Chicano's "Tell Her She's Lovely" reminds me of the Poets of Rhythm's first record. A really great listen from start to finish. I recommend this for fans of War, Mandrill, Malo, Santana, or Bronx River Parkway. Get this!

Fat Freddy's Drop – *Dr. Boondigga and the Big BW* (!K7)
New Zealand artists Fat Freddy's Drop return with another set of moody dubbed out soul. Great vocals and horn arrangements make this a sweet listen. Standout tracks include "Pull the Catch," "The Camel" featuring Alice Russell, and my personal favorite, "The Raft." I recommend this one for fans of the Lions, Jazzanova, Alice Russell, Natural Self or Nostalgia 77.

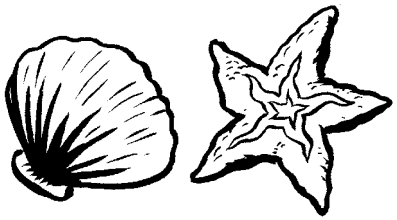
La Roux – *La Roux*
(CHERRYTREE RECORDS)
New wave indie electro pop sounds from UK duo La Roux. Influenced by the Human League, Prince, David Bowie, Madonna & the Knife. La Roux's debut album is full of catchy hooks and stripped down synth melodies. It's a fun listen throughout. Dubstep fans should already know the Skream remix of "In For the Kill," which was a huge crossover hit last year. For fans of Hot Chip, Hercules & Love Affair, Junior Boys and perhaps MIA or Santigold. I'm looking forward to hearing her collaboration on the much anticipated Flesh Tone album from Kelis.

Preservation Hall Jazz Band – *Preservation: An Album To Benefit Preservation Hall & The Preservation Hall Music Outreach Program* (PRESERVATION HALL)
Just in time for Mardi Gras comes a benefit for New Orleans jazz institution Preservation Hall. The complete roster of guest artists includes: Louis Armstrong, Andrew Bird, Terence Blanchard, Pete Seeger, Dr. John, Blind Boys of Alabama, Brandi Carlile, Cory Chisel, Ani DiFranco, Steve Earle, Merle Haggard, Richie Havens, Jason Isbell, Jim James, Angelique Kidjo, Amy LaVere, Anita Briem, Del McCoury, Buddy Miller, Paolo Nutini, and Tom Waits. Support New Orleans and the legacy of American music. Check them out online and find out more on how to get involved at *www.preservationhall.com.*

***Gamorrah* – Directed by Matteo Garrone**
A gritty Italian film about organized crime and corruption. Recommended for fans of *The Wire, The Godfather,* etc.

***CHOPS* – Directed by Bruce Broder**
I'm looking forward to seeing this one. This documentary film follows some of the best and brightest high school jazz musicians from across the country as they prepare for a performance at the Lincoln Center in NYC. Featuring Wynton Marsalis. See this film and share it with the young folks in your life. Look for this one with the music DVDs in our world famous Jazz Room. P.S. — Happy 5th Birthday Noah and Ethan!

Alice Russell – *Pot of Gold Remixes Volumes 1 & 2*
(101 DISTRIBUTION)
UK soul singer Alice Russell returns with a massive set of remixes from her *Pot of Gold* album. While her previous albums featured electronic and sample based productions from Tru Thoughts recording artists TM Juke & Quantic, *Pot of Gold* is her first solo album with a full studio band. The whole album gets a makeover with many songs being remixed several times by different producers. Some of the standouts are remixes by J-Boogie, Mr. Scruff, DJ Vadim, Kid Gusto, the Greenwood Rhythm Coalition, Ohmega Watts, Ticklah, Yellowtail, DJ Day & Clutchy Hopkins. Be sure to check out her live show because her voice is a truly impressive instrument that needs to be heard in person to be fully appreciated. For fans of soul, hip-hop and electronica.



Man On Wire – Directed by James Marsh

This is the true story of a brilliant tightrope walker from France determined to do the impossible by walking between the World Trade Center towers. Easily one of the most thrilling and compelling movies of 2009. This one is not to be missed. It is an amazing triumph of human will and passion.

Yo Gabba Gabba!: Meet My Family – Directed by Scott Schultz

Away We Go – Directed by Sam Mendes

Maya Rudolph (*SNL*) and John Krasinski (*The Office*) play an expecting couple searching to find a home to raise a family. A great cast including Catherine O'Hara, Jeff Daniels, Paul Schneider, Carmen Ejogo, Chris Messina, Melanie Lynskey, Josh Hamilton, Jim Gaffigan, and a stand out performance from Maggie Gyllenhaal make this one worth your time.

Yo Gabba Gabba! – *Music Is Awesome!* (Filter U.S.)

Performances from The Roots, Biz Markie, The Shins, Chromeo and many more make this the hippest set of children's music around. If you dig this check out Aaron LaCrate's *Da Club Kid's* EP which features some of Baltimore's youngest MCs doing it for the kids.

Daptone Gold – Various Artists (DAPTONE)

A great collection of recordings from the first 10 years of Daptone Records. Featuring lots of outstanding tunes from Sharon Jones & the Dap Kings, Lee Fields and the Expressions, the Budos Band, Antibalas & the Menahan Street Band. If you're a fan of classic soul sounds, afro funk, or hip-hop sample sources then you ought to own this. Also check out the Bamboos, the El Michels Affair, and LA's The Lions & Breakestra for more heavy funky soul sounds.

Up – Directed by Pete Docter, Bob Peterson

My favorite movie of 2009.

BRAD

Surfer Blood – *Astro Coast* (KANINE)

This reminds me of bands like Cursive and Los Campesinos but mixed up with super catchy Shins. A super fun pop album for you and me to enjoy. Everybody needs a band like this in their life.

The Drums – *Summertime!*

(TWENTY SEVEN)
My new favorite band from Brooklyn. Excellent super catchy new wave surf music. You will not be able to stop listening to The Drums!

Memory Tapes – *Seek Magic*

(SOMETHING IN CONSTRUCTION)
One of my favorites of last year that I discovered right at the end of the year. A perfect end to my year and a perfect album for these cold rainy days of winter. It doesn't really make sense to me that this guy is from New Jersey. But I guess there is more to Jersey than the folks of *Jersey Shore*. A fantastic album full of shoegaze and atmospheric beautiful music. The cover of this album is perfect. It looks like the album feels.

Xeno & Oaklander – *Sentinelle*

(WIERD RECORDS)
My new favorite dark wave goth Brooklyn band. I love this album. It has elements of the greatness of Chris & Cosey and Clan of Xymox. It is hard to believe that this album was not made 20 years ago. This album is put out by the amazing Wierd Records. They have been secretly putting out amazing albums and comps for years. If you love your albums dark and synthy then you will love this album!

Beach House – *Teen Dream*

(SUB POP)
This is their third album but their first on Sub Pop. I never really gave this band the time of day until last year. For some reason I thought that I wouldn't like them. I think it just took me a while to deal with their name. They don't really sound like house music or beach music. I fell in love with this album and am now finally a fan of the Beach House. The female singer has one of those deep fantastic Marianne Faithfull kind of voices. Bring on the dream pop!

Xiu Xiu – *Dear God, I Hate Myself* (KILL ROCK STARS)

I love Jamie Stewart and he keeps putting out excellent albums over and over again. He has rarely let me down. And *Dear God, I Hate Myself* just might be his best album yet. It's the same angsty weird pop that he is known best for. If you are not already a fan then you should be.

Mary Onettes – *Islands* (LABRADOR)

I missed out on the first Mary Onettes album. But have now become a super fan of this little band from my favorite place, Sweden. It's dreamy pop that you will want to sing along to.

Tip:
read my blog. . . .www.amoeba.com/brad

BRIAN G.

The Big Pink – *A Brief History Of Love* (4AD)

Combining the best elements of heyday-era shoegaze (think My Bloody Valentine, Ride, Lush, et al.) with modern electronic flourishes, layers of noise, dark gothic tones, and swaggering pomp, The Big Pink's incredible debut album *A Brief History Of Love* stands tall as one of the best releases of the decade. Stunning opener "Crystal Visions" builds on hazy feedback and a chiming riff while singer/guitarist Robbie Furze conjures the imagery of a fantastical dream world of sequin-covered horses and pure-gold girls. The song arches into an eruption of sonic thrill, as layer upon layer of scuzzy, heavy guitar blissfully washes over your ears. The excitement quickly segues into the band's first single "Too Young To Love," a slick and hardcore boomer whose dancey rhythms perfectly introduce the anthemic electro-rocker single "Dominos" — with its infectious chorus and anti-love lyrics, it's hard to keep this one out of your head. Things slow down on the tender, balladesque "Love In Vain," a song both deceptively vulnerable and resolute at the same time, before launching into the skyscraping "At War With The Sun." Album centerpiece and definite highlight, "Velvet" rides the waves of melancholy shoegaze and glitchy, blistering electronica while evoking feelings both of hopelessness and hopefulness. "Golden Pendulum" treads a similar epic sound where grimy electro clashes with anthemic rock, and "Frisk" resonates with an overdriven chorus of noise and otherworldly backing vocals. Following is the album's title track, a morose and defeated reflection on love gone by, highlighted by lovely harmonizing and a smooth sonic palette of drone and obtuse sirens. Storming out of the gates comes "Tonight," a fuzzed-out and driving nu-rave track, and culminating in the wild and thundering closer "Countbackwards From Ten." Atmospheric and brooding, the song's barrage of screeching noise and reverb coupled with soaring guitar and triumphant vocals perfectly concludes a terrific album that, once the last few seconds wind out, you hit REPLAY instantly and take that blissful journey all over again. Be sure to catch The Big Pink live, as that's a whole other incredible sonic assault unto itself!

Soulsavers – *Broken* (V2)

The Soulsavers' third full-length album (and their second collaboration with Mark Lanegan) further expands the dark and cinematic gospel-electronica/blues-rock the group is notorious for. *Broken* finds the Soulsavers duo (of Rich Machin and Ian Glover) pairing epic, soulful passages with Lanegan's ragged, smokey voice and a host of guest musicians, including Richard Hawley, Gibby Haynes of Butthole Surfers (on the rollicking "Death Bells"), Jason Pierce of Spiritualized, Mike Patton of Faith No More (on the sinister "Unbalanced Pieces"), and Australian newcomer Rosa Agostino, a.k.a. Red Ghost, whose sultry croon permeates the background of the tearful piano ballad "You Will Miss Me When I Burn"—a Will Oldham cover—and takes the reins on the haunting, stunning album closer "By My Side" (conjuring all the sorrow and escapism of a late-night trip through a lonely desert; a truly moving piece of art). The Soulsavers' production expertise really shines on *Broken*'s centerpiece, "Some Misunderstanding" (a Gene Clark cover), as twangy guitars, sweeping strings, and swelling organs meld with a choir of epic voices supporting Lanegan's wistful and impassioned delivery. Like their last album, 2007's *It's Not How Far You Fall, It's The Way You Land*, Soulsavers' symphonic darkness thrives in redemptive epics — some downhearted, some weary — but ultimately uplifting.

Brand New – *Daisy*

(DGC/INTERSCOPE/PROCRASTINATE! MUSIC TRAITORS)
Brand New take a few steps back on their fourth album *Daisy*, settling somewhere between the punkier sound of their 2003 sophomore album *Deja Entendu* (itself a remarkable stylistic leap forward from their god-forsaken debut album) and the haunting, dark, and decidedly post-rock brooding of their third album *The Devil And God Are Raging Inside Me* (an epic masterpiece). Opening track "Vices" begins with a crackling sample of a woman singing the gospel hymn "On Life's Highway" over a simple piano backing before erupting into the most blistering song in the band's catalog. Jesse Lacey SCREAMS as the band surges behind

him with jarring riffs and thudding drums, and just as the song finds its flow, it blows itself out in an abrupt ending. "Bed" and "You Stole" move at a menacing snail's pace, building slow skyscrapers of tension; while noisier tracks "Bought A Bride," "In A Jar," and "Gasoline" churn and chug and explode without warning (the latter's final bursts recall that spooky, disarming atmosphere *The Devil And God* provided). Album closer "Noro" closely resembles *The Devil And God* single and standout track "Jesus Christ" as unsettling music backs Vin Accardi and Lacey's typically plaintive and doomed lyrics ("I'm on my way to hell"), then returns to the opening sample of "On Life's Highway" for a haunting finale. Not everything on Daisy comes as close to the bleak and disturbing spirit that embodies *The Devil And God*, opting instead to be the brief (it's about 40 minutes long), more-experimental (check out the blues riff and über-distorted vocals on "Be Gone"), and punishing cousin to the aforementioned third album.

Wings Of Desire (The Criterion Collection Edition) – Directed by Wim Wenders

Wings Of Desire is very much a love story. In the "traditional love story" sense, an angel on earth (Bruno Ganz) falls in love with a lonely trapeze swinger (Solveig Dommartin). In terms of the film itself, *Wings Of Desire* is a love paean to the city of Berlin, but more importantly, the film is an incarnation of love for life. As the angels Damiel (Ganz) and Cassiel (Otto Sander) observe the city and its denizens from atop statues, tall buildings, and at ground level, director Wim Wenders and cinematographer Henri Alekan paint a beautifully haunting — and sometimes grim — portrait of Berlin (before the Wall fell). Shot in gorgeous sepia-toned monochrome for much of the film's duration, Damiel listens to the thoughts of the forlorn humans he graces while pondering the feelings and emotions of becoming human himself. When he takes that "jump," he experiences existence for the first time—he bleeds, tastes food, drinks coffee, and seeks out the woman he's desired for so long. The film was reissued in November 2009 by The Criterion Collection, which gave the film a great restored, high-definition transfer, and adds special features like documentaries and deleted scenes. The package comes complete with a fascinating booklet featuring rare photos and essays by Wim Wenders and writer Peter Handke. *Wings Of Desire* is more than a touching story, a pretty picture, and an atmospheric mood-piece — it's a work of art.

The Antlers – *Hospice* (FRENCHKISS)

Following a long period of self-imposed isolation, The Antlers' frontman and songwriter Peter Silberman reemerged with a collection of songs inspired by true and tragic events, and one of the most heartbreaking albums ever recorded. *Hospice* is a loose concept album, following the story of a man working at the Memorial Sloan-Kettering Cancer Center who falls in love with a bone cancer patient and watches her die at her bedside. Silberman's fragile falsetto resonates amongst slowly building guitars, keyboards, and horns. The band's indie pop shines on "Sylvia," with its crashing guitars and soaring chorus (partly inspired by the life of Sylvia Plath — "Sylvia, get your head out of the oven / Go back to screaming and cursing / Remind me again how everyone betrayed you"), and the album's first single "Bear," a disturbing recount of an abortion, backed by lullaby-like chimes and a deceptively peppy chorus. Silberman's vocals take center stage on the songs, sounding like Antony Hegarty's warbly croon crossing Judah Nagler (The Velvet Teen) and Dave Longstreth (Dirty Projectors). Musically, The Antlers craft haunting and unsettling arrangements, the likes of which independent music has done to such startling effect with Arcade Fire's *Funeral* and Bon Iver's *For Emma, Forever Ago*. The album's penultimate sweep comes at the end; the epic "Wake" swells as the story's protagonist watches his lover die, and Silberman delivers the devastating lines "Some patients can't be saved, but that burden's not on you / Don't ever let anyone tell you you deserve that." Closing track "Epilogue" is truly disturbing, as strummed acoustic guitar buoys the protagonist's morbid nightmare of being buried alive before veering off into a crackling keyboard tune. The album is not an easy listen, for the catharsis of *Hospice* is gut-wrenching. But it's a beautiful transcendence.

BAR

The N.E.C. – *Is* (DOUBLE PHANTOM)

A thick shag carpet of dark, murky, minimalist psych rock guitars. Plus it's available on cassette.

Abby Go Go/Carnivores – 7" Split (DOUBLE PHANTOM)

The two Abby Go Go songs — "The Lost Song" and "Nothing All the Time" — are well worth seeking out on this split. Noisy, narcotic, groove gritty, garage rock, shoegazers.

All The Saints – *MySpace* (KILLER PIMP)

A shoegazing sheen, with a coat of grunge, spirals, rumbling tom tom drums, woozy, stomping, and spaced-out with a dense psych aesthetic. ATS debut *Fire on Corridor X* (2008), was sometime ago and with Touch & Go hiatus it might be awhile before ATS gets a new record out, but if you go to their MySpace page there is a good amount of new music and video.

The Strokes – *Is This It* (RCA)

I'm not sure why, but this is hands done my favorite 2010 record. Released back in the summer of 2001. My advice look for the booty & glove cover with "NYC Cops."

Spoon – *Transference* (MERGE)

Another great album from Britt & co.

Henry "Junjo" Lawes – *Volcano Eruption: Reggae Anthology* (GREENSLEEVES)

Essential 2-CD/1-DVD set is the ultimate tribute to the man behind Volcano Records. The bonus DVD includes a documentary chronicling the label, sound system, and its large roster of artists, plus a 30=minute vintage live dancehall session of the Volcano posse in Jamaica circa 1984.

Erik Satie – *Popular Piano Works* (Aldo Ciccolini)

For me, no one comes close to interpreting Satie as superbly as Aldo Ciccolini. Purity, delicacy, feeling, strength, and power when it is called for.

BROOKE BACK

Rock-N-Roll Mama, Record Slinger, Cashier Wrangler, Rock-N-Roll Massage Therapist

Sasquatch – *III* (SMALL STONE)

Power trio. "Sunshine doom." This album is truly the jewel in the crown for them. Epic, soaring songs that still make you want to shake your ass. Even your girlfriend will like them! Promise!

It's Casual – *The New Los Angeles* (FRIENDLY HILLS)

Frontman Eddie Solis describes his music as "Black Flag meets Kiss." Need I say more? This two-piece outfit's brand of LA skate rock is fast, hard, and in your face! Amazing live!

Shrinebuilder – *Shrinebuilder* (NEUROT RECORDINGS)

This stoner/doom super group consists of current/former members of the bands Hidden Hand, Sleep, Melvins & Neurosis (to name a few). The album is great; if you get a chance to see them live — do it! A guaranteed face-melter!

Them Crooked Vultures – *Them Crooked Vultures* (INTERSCOPE)

Jones, Grohl & Homme. These talented men held nicely to form in this rock super group. Solid rock guaranteed not to disappoint!

CAROL

The A-Bones – *Not Now!* (NORTON RECORDS)

Patti Smith – *Just Kids* (book)

New autobiographical memoir about her life in NYC with Robert Mapplethorpe . . . when they were both total unknowns and . . . just kids.

All Tomorrow's Parties – Various Artists (WARP RECORDS)

DVD of fan footage and other that captures the DIY spirit of this great festival.

Heavy Trash – *Midnight Soul Serenade* (FAT POSSUM)

Benny Joy – *Crash The Party* (Box Set) (NORTON RECORDS)

3 x CD box set . . . or you can buy all these track on individual Norton Benny Joy Vinyl LPs . . . .

COURTNEY

after my botched bio in the last book, i think you know mostly everything

Penny-Ante – *Three* (PENNY-ANTE)

While technically this isn't solely an LP or CD, it's a beautiful book, with a CD in the back! Could it get any better? I think not. The third in a series of beautiful compiled soft bound gems, Three reads almost like a sophisticated zine, bound with 320 glossy and colorful pages, each one unique and hand-designed. I'll be honest, I'm not much of an indie-rock person, but I don't even care, and you won't either. While you get the idea that the book is music centered, it's like a pinata — spewing art, poetry & literature, photography, and pretty much everything else I love. There are interviews with Ian MacKaye, Billy

Bragg, and a whole bunch of other people I would never think about, but find interesting.

A seemlingly warm aspect of *Three* is that you can tell that the people who made it, made it with love. The bands featured on the complimentary CD (The Moon Upstairs, Robert Pollard, Billy Childish, The Chills) don't even begin to explain how cool the book is.

Do yourself (or someone else) a favor and buy this book. It's real.

Gossip – *Music For Men*

(COLUMBIA)
What? Wait, did everyone except me know this album was produced by Rick Rubin? How weird. I really, really love a couple of songs on this album and now I know why! All my friends go crazy for Gossip, so of course, I listened, but I think I was only hearing the same couple of songs over and over again. I love Beth and band — think they're great, but I was a little bummed when I heard the songs I hadn't heard over and over. It almost sounded like that little thing that made them unique and interesting was gone. I blame Rick. Oh well, I'm probably going to get cut for this.

Shrinebuilder – *Pyramid of The Moon* (NEUROT RECORDINGS)

Alchemy. Scott Kelly, Al Cisneros, Dale Crover, Wino. You can probably guess what this band sounds like, and you're right. Heavy, but not too heavy. . . reminiscent of a time in music that I really enjoy. Stoner rock revisited, with a twist of space doom thrown in. Each member compliments each other very well, and before these all-so-popular collaborative explosions of awesomeness, I really hated the term "supergroup" (oh wait, I still do). Thanks to Shrinebuilder, I'm warming up to the idea.

Them Crooked Vultures – *Them Crooked Vultures* (INTERSCOPE)

Alright, you know about this band: Dave Grohl, Josh Homme, John Paul Jones, and another dude. Pretty great. When first listening to the album, I thought "this could be heavier." I mean, c'mon! After giving it a twice-over, it grew on me, and now I'm comfortable. Homme's pretty voice and satisfyingly familiar songwriting + Grohl's hard-hitting & precise drums + JPJ (no need to talk him up). Oh, I don't have a problem with everything Josh Homme does sounding like QOTSA.

Inglourious Basterds – Directed by Quentin Tarantino

The greatest revenge scene that I've pretty much ever seen in a movie, especially against the Nazis. *Inglourious Basterds* seemed to take Tarantino to a new level of storytelling, and he left nothing out. Many of his other movies, despite the long-winded dialogue (which I liked in this movie), always left me thinking, "Where is this going?" This movie made me feel emotional — victorious at the end!

Drag Me To Hell – Directed by Sam Raimi

I love this movie; the juicy sound effects and bodily fluids. This movie really surprised me because it is sparkly and pretty, but at the same time was filled with old-school horror movie gore. You'll have a blast watching!

Tyson – Directed by James Toback

I only knew two things about Mike Tyson before I saw this documentary. 1) He was a really good boxer & 2) People think he's crazy. I know that a director can spin his/her documentary to portray whatever they want, but Tyson pretty much talks the entire movie — he doesn't stop. He's sincere, genuine, and articulate in his own way. I cried, laughed, and rooted for him. I have to admit, I'm a fan now.

Paranormal Activity – Directed by Oren Peli

I knew this movie was fake going in, but it did make me afraid of the dark and my own bedroom for a couple nights after. There's something to be said for that.

Anthony Bourdain: No Reservations Collection 4

My favorite type of TV to watch is food and travel. *No Reservations* provides not only an insight into the dishes indigenous to each place visited, but also into the culture, politics, and the essence of what makes people different and special.

If you don't know about Anthony Bourdain, he's a tall, witty, writer & chef who grew up in Jersey. The combination of his descriptive and honest writing, along with his really strong personality, give him the ability to narrate his adventures in travel & food in the most palpable way. The most entertaining quality is that Bourdain is very easily aggravated, he's emotional, particular, and yet humorous — he acts straight from the gut. I've watched other shows along these lines, and the hosts never seem strong enough to carry me through the journey without becoming boring. Anthony Bourdain is someone I would want to hang out with & eat with, and watching this show makes me want to pick up and travel the world.

Tip:
don't trust people who don't like food or music

DANIEL TURES

Aquarius, relic

Amazing Baby – *Rewild*

(ARTIST FIRST)
They just aren't cranking out the great rock albums anymore, but this is the best one I've heard lately. Drugged-out space fantasy rock that really rocks, from Brooklyn of all places (where few stray far from the flaccid, pretentious Animal Collective sound). It's not total genius, but Will Roan has the classic rock sneer and swagger, and the tunes are a nice kinda mix of Primal Scream, T. Rex, Echo & the Bunnymen, and Pulp. Big, spacey, trashy and right!

Patrick Cowley & Jorge Socarras – *Catholic* (MACRO RECORDS)

Fantastic unreleased 1976 album from disco production legend Cowley (known for his classic 12" mixes of Donna Summer and others, and tragically lost to AIDS in 1982) and Indoor Life vocalist Jorge Socarras. Minimal, synthy new wave with hilarious sci-fi lyrics that sounds more like something someone would've done nowadays — a bit like Ariel Pink. Fonkay!

James Pants – *Seven Seals*

(STONES THROW)
I don't know much about this guy but his first record on Stones Throw was a groovy synthpunk take on '80s funk like Zapp & Cameo. This new one is dark, hypnotic, lo-fi new wave, with eerie vocals and a nice space-prog drone . . . they're both awesome! That's the great thing about Stones Throw, it's always something weird and good. And they resurrected Gary Wilson!

Threee Geniuses: The Re-Death of Psychedelia

Finally, the Threee Geniuses have made it to DVD! This disc compiles the best freakouts from one of the strangest cable access programs ever, made right here in Los Angeleez! Dan Kapelovitz, John Shere, Mr. X and a whole carnival of annoying jerks, street weirdos and schizophrenic nutballs took over a public access studio every week (complete with talk-show furniture and fake tree) and filmed freeform drug-fueled insanity live, through a rainbow snowstorm of video FX and tape delay. It's hard to watch very much of it in one sitting, but it IS a gloriously good time for the whole family!

Penny-Ante – #3 (PENNY-ANTE)

Third installment of this wonderful bookazine packed with art/lit/weird text & images from an all-star lineup of underground rockers and artists! AND this one comes with a fabulous compilation CD so you can hear some freaky sounds whilst you read. Unbelievably cheap and full of strangeness & fabulosity.

DJ Mahssa – *Oyun Havasi!*

This fabulous mix CD is an instant party of wondrously weird & funky Middle Eastern psych/rock/groove. If you're thinking of checking out some vintage Iranian and Turkish jams, or dancing your ass off, this is THE place to start!

Tip:
The Iliad Bookstore in North Hollywood (at Cahuenga & Chandler) is the biggest, best and coolest used bookstore I've ever been to in all my travels (surpassed in size by Powells in Portland, but not in vibe, coziness or selection). An amazing amount of weird, old, insane and great books, cheap, well-organized, nice staff, one-eyed cat, AND they just doubled in size! One of those places (like Amoeba) where you always leave with way more than you came for. Just a wonderful pleasant place to hang out and one of the best bookstores ever. P.S. new White Widow album in 2010!

DAVE CUNNINGHAM

www.catorce.net

Appleseed Cast – *Sagarmatha*

(VAGRANT)

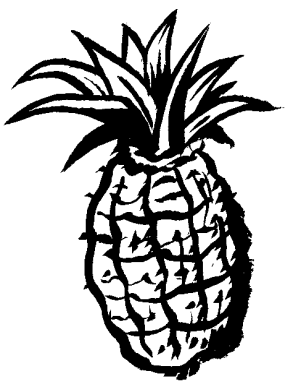
Atlas Sound – *Logos* (KRANKY)

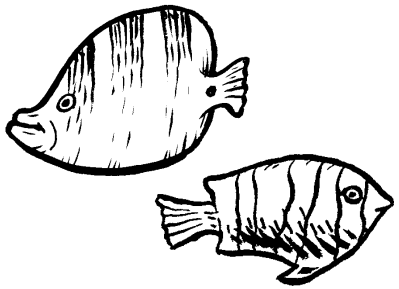
Deastro – *Moondagger*

(GHOSTLY INT'L)

The Big Pink – *A Brief History Of Love* (4AD)

Clientele – *Bonfires On The Heath* (MERGE RECORDS)





GOMEZ COMES ALIVE!

Latin Music Buyer. Check out my blog on the Amoeba website, Los Angeles Me

Helado Negro – *Awe Owe*
(ASTHMATIC KITTY)
Helado Negro is the brainchild of Roberto Carlos Lange, a musician/producer who has worked with Savath and Savalas and School of Seven Bells. *Awe Owe* has shades of South America's psychedelic folk past that meld with Lange's non-obtrusive beats. Lush vocal, horn and xylophone arrangements made it difficult to tell what era *Awe Owe* came from. It's a perfect blend of bedroom beat maker and modern day composer, the missing link between Arthur Verocai and El Guincho, with some Spaceman 3 drone to boot.

Matias Aguayo – *Ay Ay Ay*
(KOMPAKT GERMANY)
Much like the now-classic *Clandestino* by Manu Chao, *Ay Ay Ay* is the sound of a nomadic journey. The sounds of the streets that plant inside your head and become instant memories of places visited. *Ay Ay Ay* takes the same journey that Juana Molina has, making layers of one's own voice into an orchestra. But unlike Molina, whose albums sound like hours of obsessed studio work, Aguayo's approach sounds natural, like someone who wrote the songs in the shower, then recorded them while drying. Along with his effects-filled voice are a few bass lines, minimal samples, and beats. On "Ritmo Juarez," I can imagine being in the darkness of the border town that overlooks the lights of El Paso. The sound of a street carnival in Colombia comes alive in "Juanita" and "Rollerskate" sounds like he was given a microphone at a club and asked to create a party song on the spot.

Brownout – *Aguilas and Cobras*
(SIX DEGREES)
Brownout is the alter ego of Austin, Texas-based Grupo Fantasma, a group known to rock parties all over the world. While Grupo Fantasma makes its mark by playing Cumbia and Salsa, Brownout is the little brother that rebelled against his Tejano Roots and got into Soul and Psychedelic rock, resulting in the funkiest Chicano rock albums to come out in many years. Brownout's horn section is second to none right now. One could understand why Prince asked the band to back him up for a few shows in 2008. Adrian Quesada's skillful yet restrained guitar playing sounds like Carlos Santana if he was raised on Afro-Beat rather than blues. *Aguilas and Cobras* is an instant classic of Chicano Rock that ranks with the classics by Malo, Sapo, Santana and El Chicano.

Chico Sonido – *Chico Sonido*
(NETTWERK)
Hip-Hop producers have been sampling records from Latin America for decades, but while average Hip-Hop producer's beats feel like tourist explorations, Chico Sonido's music is homegrown. Chico Sonido brings together his love of '90s Hip-Hop beats with his love of Latin American Psyche, Latin Disco, and Grupera. Songs such as "Mas Discotheque" and "Ye Ye Ye" are drugged-out dance floor excursions. Songs such as "En Mi Sueños" pay tribute to often-sampled sounds of groups like Los Angeles Negros. However, "Y Volar" is my favorite, part Dust Brothers with nods to Hawkwind's electronic geniuses Dik Mik & Del Dettmar.

Chicano Batman – *Chicano Batman* (UNICORNIO RECORDS)
Imagine one of the multitude of gruperas, hoping one day to become as big as Los Bukis and Yndio, touring central California in a '70s Dodge Van. During the drive to Fresno, the band, dressed in matching baby blue ruffled dress shirts, decide to smoke some grass, drop acid and listen to Caetano Veloso and Televison's *Marquee Moon*. Chicano Batman's debut is what I imagine that next gig would sound like: Baladas with space jams, pop songs with Brazilian breaks, and Flange drenched Cumbias. Probably my favorite L.A. band at the moment.

***Moon* – Directed by Duncan Jones**

***Tyson* – Directed by James Toback**

***Inglourious Basterds* – Directed by Quentin Tarantino**

***The Hurt Locker* – Directed by Kathryn Bigelow**

DRE

One time guardian of The Dark Corner & #9, now over in the Processing land. Major fan of The Residents. Made a few beats with and for some bands like Skinny Puppy, Download, The Tear Garden, Octavius, Haujobb and many more. Known to rock the pads for Otto Von Schirach when he's in town.

Imogen Heap – *Ellipse* (Limited Edition) (RCA)
Oh Immi. She's the perfect blend of everything I like about Electro Pop with a dose of Immi's own wackyness and style. I was happy to find this version that has the instrumentals so I could further get into Immi's production. I thank Satori for getting me into her years ago, I am most def a fan now. Totally bummed I missed her live in L.A. with the artist of my next pic opening and performing with her, Tim Exile.

Tim Exile – *Listening Tree* (WARP)
Just when I had given up on Warp I have a listen to Tim Exile's lastest release. Funky, silly, tongue in cheeky, and a bit challenging for the normal people. I had the pleasure to speak to Tim and tell him how much I enjoyed his CD and the software he made called The Finger. He's a very nice guy and, like his music, a bit goofy, which is great. He totally rocked The Echo to the few that were there. So bummed to have missed him & Immi. I bet that was good! Also use Google to see some of his software, The Finger, in use. The Finger is put out by Native Instruments so check out their website as well.

Anti-Pop Consortium – *Fluorescent Black* (BIG DADA)
Do my eyes deceive me!? A new Anti-Pop CD! Did I go forward in time to 4000? My fav MCs back in effect. Now this is what Aliens bump in their UFOs! Sick beats and rhymes for you future time travelers. Get this and if you don't understand it wait a few centuries before you try again.

The Residents – *Ten Little Piggies & The Ughs* (CRYPTIC / MVD)
My fav band ever releases two CDs! Joy! Now to describe The Residents' music would be silly at this point, well I can try. It's weird. There. Understand? Not really? Well yer not really supposed to.

Ten Little Piggies is a futurist comp featuring tracks from 2009 - 2010. They even reworked some tracks from Duck Stab. One of the tracks was taken from the project they are touring for, *Talking Light.*

The Ughs is yet another persona of The Residents. Recorded in 2007 during the time they recorded *The Voice Of Midnight.*

More info on The Residents and their extensive history of media can be found on *residents.com*

Brock Van Wey – *White Clouds Drift On And On* (ECHOSPACE (DETROIT))
Ambient perfection. Includes a second CD of interpretations by Intrusion which are also great. Perfect rainy day music. I thank DJ Riz (KCRW) Seattle for playing this on his show. I went out looking for it ASAP.

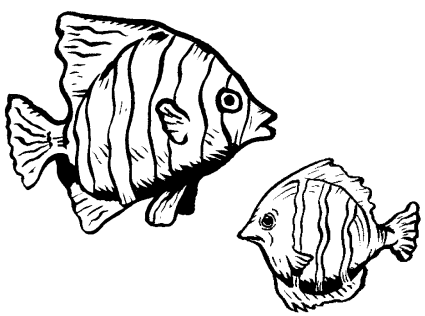
Tip:
Google these for more info:
Binary Field
Thee Databomb
DJ ShyZa
Octavius

EVELYNMARIE

Moments/Ray Goodman & Brown LOVER FOREVER!

Harry Ray, Al Goodman & Billy Brown

The Moments aka Ray, Goodman & Brown – *A Story Of Beauty & Punishment and Still Taking It To The Limit*
(STANG RECORDS & DEFOUVUS RECORDS)
Hi music lovers, we meet again. Last time I introduced (or re-introduced) you to The Moments aka Ray, Goodman & Brown. If I rang you up, I filled you up, praising their great talent. I left you no choice but to surrender to Harry, Al & Billy. So you came in Amoeba like gangbusters, telling me how you got the best of the Moments & Ray Goodman on CD and you vinylheads took home *Ray Goodman & Brown, Stay, Those Sexy Moments* and *Open Up*. In love now? Want some more?



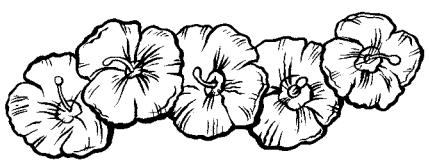
The Punishment: Act 1
For ladies only. Allow me to set the scene . . . Imagine this, it is 1970 and you are in jail. Yeah, I said jail. The New York State Women's Prison. This has never been on my To Do list but, hey, it happens. You wake up one morning like you always do, in your tiny cell, hoping not to — well, you know what goes on in jail, ain't nothing changed — but on this day, you are all gathered out to the courtyard or wherever there is an open space that can be filled with rolls of chairs and a temporary stage can be made. The warden comes out and says, "Thank you very much, and I'd just like to say on behalf of Stang Records and The Moments, it is indeed a pleasure to have this privilege to play here for you. Ladies, we intend to give you a very fine program, so just settle back, relax and enjoy The Moments!"

Three tall, handsome and very sexy men take the stage. Your once deem & dark eyes sparkle with the reflections of their colorful outfits. You know who they are, you've heard their hits before your troubles caught up with you. "Not On the Outside But Inside Strong," "Sunday," "I Do," "Lovely Way She Loves," "I'm So Lost," "Love On A Two Way Street," "If I Didn't Care," "All I Have." You slow danced to all of these songs at the neighborhood house parties, with the red light bulbs or a white light bulb with a red scarf over the lamp shade. The Moments aka Ray Goodman & Brown are the kings of grind songs and you know this. You did the bad deed, you told him that this was the last time or you were just at the wrong place at the wrong time and now you are taking your punishment. But on this day you get rewarded! The Moments are right in front of you, live in jail! You're losing your mind, screaming, crying, laughing, and feeling loved by The Moments and wanting to love them back, because it's been a while! Harry, Al & Billy singing all their poplar hits with special covers on Yesterday, Wichita Lineman, The Letter, but then Harry Ray does his medley of Smokey Robinson's "Here I Go Again" & "Ooh Baby, Baby" in his own extra sexy Harry's way. First you are speechless, then you scream, then you melt inside and pass out. His voice feels like a lick of ice cream on a cone, no one — and I mean *no one* — says "Baby, baby" quite like Harry Ray! But you come to because Billy's strong, sweet, sweet falsetto wakes you up, saying… "Sunday was a bright day, but she is gone today." You scream out to Billy in ecstasy, "I'm here Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, and Sunday!" I bet if Billy Brown sang your pardon, the Governor would sign it! His voice is laced with love and forgiveness. Then here comes Al with that sexy cool bass, taking the lead on the cover of "Going In Circles." Al Goodman's voice is manly, powerful, but charming. He gives you that little bit of hope just like the lyrics in the song and "one small thing to cling to . . . he's got you going in circles trying to find the exit, you're going home with him!" The ladies enjoyed two hours of those sexy Moments! So on this day, crime did pay!

Album: The Moments: Live at the New York State Woman's Prison
The Beauty: Act 2
Fellas, I didn't forget about you and you know The Moments aka Ray Goodman & Brown never do — they deliver the goods on the vocals while the greatest group of musicians back them up. Many of you got the girl of your dreams in your arms because of them. So picture this: It's1972. You get up to change the channel (in 1972 you had to walk over to the TV), you see these beautiful ladies in bathing suits, you go back to your favorite place on the couch or your most comfortable chair, sitting back, relaxing with a smile, but then the ladies are gone and three dudes appear. But not just any three dudes, it's The Moments! You don't mind that the vision of the figures eights are gone because now you are grooving, popping your fingers, singing along to, "Ain't No Mountain High Enough," "We've Only Just Begun," "If I Didn't Care," "It's Your Thing," "Close To You," and "The Look of Love." The Moments aka Ray Goodman & Brown can do a cover song better than the original performers, they are just that good! Beauty pageants have been televised for years and you probably never paid any attention until this one. But the 1972 Miss Black America Pageant featuring The Moments as the musical talent was a must see, not to mention Oprah in a bathing suit. Yes, Oprah Winfrey was one the contestants! She didn't win, it was Miss Florida, but hey, she won the title of being Miss Oprah Winfrey! I know The Moments aka Ray Goodman & Brown are one of Oprah's favorite things!

Album: The Moments Live at the Miss Black America Pageant
Ok, so now I am sure you want me to imagine it's 2010. Happy New Year! The Moments, now known as Ray, Goodman & Brown, are still delivering those perfect vocals, since 1968 till 2010. Still wanting more? Then pick up *Ray, Goodman & Brown: A Moments with Friends and Intimate Moments* on the Defouvus Record Label, both available on CD. Also check them out live in your hometown, a show you don't ever want to miss. Some may think I'm stuck in the past, but they are wrong. I am not stuck. When it comes to my favorite music, in the past is right where I want to be! 1970's soul & R&B — it's the music I like!

Tip:
Nothing but old school all the time!
Put the needle on the record and feel the music!



HILAND.

***Day Is Done* – Directed by Mike Kelley**

***Women In Boxes* – Directed by Phil Noyes / Harry Pallenberg**

***The Rock-Afire Explosion* – Directed by Brett Whitcomb**

Mighty Mouse - The New Adventures - The Complete Series (1987-1988)

Miley Cyrus – *Party In The U.S.A.*
(HOLLYWOOD RECORDS)
When you move in with your girlfriend and her shower radio is set at KOST 103.5, your taste in music is doomed.

JAMIE S.

I'm a Capricorn on a power trip.

Etienne Jaumet – *Night Music*
(DOMINO)
The perfectly titled *Night Music* stands out for having all of the best vintage synth sounds. There's a Giorgio Moroder influence with the unstoppable keyboard bass line. Layered on top are some juicy analog sounds (you know, the weird keyboard sounds in a crime show when you first spot the villains) and some modular synth knob turning to create notes that bend or whish through the songs. But Mr. Jaumet really mixes things up by adding a hip, somehow detached and jaded saxophone and some perky synth woodblock percussion. Next, violins playing in an Eastern European minor key make an unexpected addition. Then, out of nowhere a woman's shiver-inducing operatic vocal flutters in on an icy wind, bizarrely spliced and looped, so suddenly you're being visited by an overwrought spirit! This is in a 20-minute long song titled "For Falling Asleep." But don't worry, by song's end the modular synth provides a spacy and soothing wash of sound fading in and out. A beautiful harp appears to sooth your nerves and everything is OK, your dreams will be peaceful. For all of the techno influence and a fair amount of menacing sounds, this album really is an ethereal listen. It's creepy but fun, like scaring yourself. Nothing gloomy. Recommended to anyone who has wanted to befriend a vampire, but not actually become one. FYI, this album was produced by Carl Craig.

Subway – *Subway II* (SOUL JAZZ)
The day to Etienne Jaumet's night, *Subway II,* by British vintage electronics loving duo Subway, is a vision of the future cast from 1978 or so, where machines are our best friends and have made this music, merrily tweeting and gurgling like adorable and content baby R2D2s. Subway draw heavily from Kraftwerk, but their (vintage) vision of the future isn't carrying any grim warnings of Radioactivity. There is an abundance of calming and happy keyboard sounds on this record, for example the celesta, so it looks like our planet is flourishing after all, and technology is working in our favor. There is one guitar track that sounds a lot like Spacemen 3, and there are a few more songs carrying a bit of English gloom. But overall, this record is so sunshiny, warm and relaxing, yet energizing, too. The group has stated that their music is "focused more on meditative thought and space than the dance floor."

Omar S – *Fabric 45* (FABRIC)
Don't miss this chance to grab a CD collection by Detroit techno master Omar S. Most of his releases are 12" vinyl-only, on his own label, FXHE. For the Fabric label, he has picked through his compositions, mixed them together, and added some exclusive remixes plus a few unreleased songs. As other listeners have noted, Omar S has a genius for expressing a wide rage of emotion through this analog-only, minimal style of music. Some songs are menacing and tough, some warm and soulful, some stark and paranoic. And there's an underlying sense of humor to it all. One upbeat track features a soulful woman's looped voice warning, "A victim of obsession. . . " so that even on the dance floor, there's a reminder to check yourself. To paraphrase from the band Explosions in the Sky, "The future is not a cold dead place."

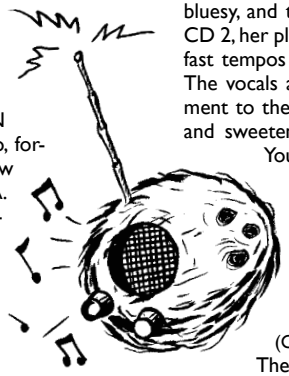
Espers – *III* (DRAG CITY)
This one is a masterpiece. The sound is full, but there is a focus and neatness that keeps the songs safe from overindulgence or fussiness. The energy is sparkling and crisp, with touches of sadness delivered by Meg Baird's truly unique, breathy but resolved fairy princess vocals. Other standout features to this album are the right-on in every occa-

sion electric guitar solos and the creative use of Helena Espvall's cello playing, which is sometimes treated with effects to create a mysterious backdrop. This isn't just folk-rock, it's folk-spacerock. But again, there's a reigned in tightness underneath these dreamy sounds, and no jam outs. You're not leaving planet earth with this album, but you are visiting some beautiful pastoral scenes, possibly in an imaginary kingdom.

Chico Sonido – *Chico Sonido*

(KIN KON)

This has to be the most FUN album of 2009. DJ Chico Sonido, formerly of Mexico and Europe, now spends at least half his time in L.A. He uses samples from 1970s underground Mexican rock along with '80s Hip-Hop beats and some heavy reggae bass lines to make the catchiest dance music. My favorite is track 3, "A Bailar," which pits an overdriven organ with a woozy swagger against a tense reggae bass and guitar. The song has a slowed down, slightly drugged or just too tough to be rushed feel that is instantly intoxicating and impossible to ignore. You'll also hear some manic chase scene, or maybe TV commercial horns, a '70s pop vocal chorus, a touch of congas, marimbas, and some majorly fuzzed out guitar. Seldom choosing the subtle approach, Chico Sonido does know how to bring it down with some sparser, quieter numbers that hold their own and add balance with the attention grabbing songs. Chico Sonido usually DJs at Mas Exitos, a bi-weekly club that is often hosted at the Verdugo Bar, 3408 Verdugo Rd. in Los Angeles, Glassell Park.



Collie Ryan – *The Rainbow Records* (YOGA)

Judging from first impression, you might think Collie Ryan is a spaced out cosmic traveler who wants everything to be gentle and groovy. As it turns out, she is tuned way in. Her record could be subtitled, "The Harsh Side to Holistic Thinking." Sure, she sings about "the dolphins in the deep blue sea who give the children rides for free," but within the time it takes to sing the next two lines, the coin is flipped and there is crying for the people who will die someday. The opening song of CD 2 invites a "prairie day lady," an antelope, to "come dance where it's shady," but the creature is "sought by the hunter," so "in search of her lover, her blood falls in flowers . . . " Ms. Ryan sings A LOT about animals; she obviously feels a connection to them. Her recurring theme is the cyclical and transient quality of life, and how to keep your heart and mind open with the losses and heartbreak we must at times experience. Her work is a balance of vibrant optimism and aching sorrow. Her voice is a strong soprano that really does remind me of a winter's day sky in the desert: clear, sunny blue with a hint of sharp chill, with less moisture in the air and more electricity. These songs were recorded in the early 1970s in Southern California before her move to the Big Bend Southwest desert area of Texas, where she's been living for the past 23 years. On CD 1, her guitar playing is more conventional and bluesy, and the vocal melodies sound familiar. On CD 2, her playing is distinctive and jazzy, with some fast tempos that require quick fingerpicking skills. The vocals are more free form, too. It is a testament to the strength of her voice that it grounds and sweetens these more unconventional songs. You really can't imagine anyone else singing them. If you like the music of Robbie Basho or Vashti Bunyan, you will want to check out Collie Ryan.

The Master Musicians of Bukkake – *Totem I*

(CONSPIRACY RECORDS)

These Master Musicians have created no less than a soundtrack to the Eleusinian Mysteries! They use analog synthesizers, bells, chimes, chanting, two drummers, and acoustic and electric guitars to create the most powerful, century-spanning psychedelia that truly sounds devotional/ritualistic. There are some surprisingly low frequencies on this CD that feel like they are affecting the listener at a cellular level. They have successfully created their own mix of Middle and far Eastern traditional musics and rock, fusing the ancient and modern.

I'm going to say it is the inclusion of rock that has helped them move beyond sounding like a group of Americans simply copying the music of tribal cultures, as their previous album, *A Visible Sign of the Invisible Order*, struck me. It could be that with my Western ears, I can better appreciate their talent when they are working with familiar melodies. You can't go wrong with a little Led Zeppelin "Kashmir" inspiration. So, if you're looking for the bizarrely beautiful music that will transport you to a cave full of torch carrying monks/warlocks, this is the CD for you. FYI, Alan Bishop of Sun City Girls is a guest vocalist on one track. They have also been known to collaborate with Ben Chasny of Six Organs of Admittance. (Don't be too put off by the name. I'm hoping these Northwest pranksters know their music carries some weight, and have decided on the crudest/most ridiculous name for their band as a diversionary exercise in humility.)

Tip:
Check out the Hit + Run silkscreening crew. They have a MySpace page and appear at the BEST musical events, many of which are Stones Throw related, where they will custom print a shirt from designs selected by you that they have made especially to commemorate the event!

JENN

i'm often mistaken for beth ditto, cause we are both fabulous.

It's Always Sunny In Philadelphia Season 4 – Directed by Fred Savage

the top 3 episodes of *season 4* are. . .

1. dennis reynolds: an erotic life.

2. the gang cracks the liberty bell.

3. the gang gets extreme: home makeover edition.

watch these and we will discuss.

Gossip – *Music For Men*

(COLUMBIA)

love, love, love this record. to be honest, it did take me a couple times listening to it to get used to it. beth is so polished that i was not used to it. my friends and i would play "heavy cross" over and over while we would dance in someone's living room. saw them play the fonda and it was amazing. nonstop dance party. met the band during our "blackout gossip in-store" and they could not have been cooler people. beth told alien/ghost stories on our intercom, hannah danced around with our friend pixel, and brace shopped for records. you should also check out beth ditto's single with simian mobile disco "cruel intentions."

Patton Oswalt – *My Weakness Is Strong*

(WEA/REPRISE)

i always love listening to patton's stand up. i know his over descriptive style isn't for everyone but it's so nice to hear someone that is intelligent and hilarious. his views on fatherhood and the state of the world will have you crying with laughter.

funny. little. man.

The Hangover – Directed by Todd Phillips

my friend heather wanted me to go see this with her. here was her pitch . . .

"it has excellent tiger work."

sold.

i then spent the rest of this year quoting this movie. hilarious.

Daptone Gold – Various Artists

(DAPTONE)

no auto-tune here! this compilation for daptone has some choice cuts by sharon jones and the dap-kings, budos band, lee fields, and charles bradley. it's a funky compilation that will make you get up and dance and keep you dancing. if you aren't familiar with this label, this is an excellent introduction.

COOPER

Repulsion – Directed by Roman Polanski

"Madness is to think of too many things in succession too fast, or of one thing too exclusively." ~Voltaire

What happens when you start to go mad? How does the world manifest itself? The beautiful part of this movie is how you become afraid of (and afraid for) Carole. She's so lovely and you think how can someone that beautiful go crazy? And you just don't figure it out till the end, maybe . . . Every shot in this film is not wasted and the score is amazing. It's a classic for a reason.

I was once told that I reminded him of Catherine Deneuve in this movie. I was horrified. I look nothing like Catherine Deneuve . . .

The Dead Weather – *Horehound*

(THIRD MAN RECORDS)

I don't care that this is a "super group." I don't want to hear about the band members' other side projects. Taken alone, this record fucking rocks. It's sex on a disc. It's dirty and messy and clean and pure at the same time. Give it a few listens. When I first heard it I thought it might be the worst record ever and then I gave it another chance. It grabbed me by the heart, soul, and brain, and I fucking love it.

If you EVER get a chance to see them live DO. The shows here in LA were sweaty good and Alison Mosshart has stage presence to DIE for.

Sorry, I have to contradict myself. I do have to mention The Kills show I saw with The Horrors at the Music Box . . . OK. The version of "I Put A Spell on You" brought me to my damn knees. That song . . . that song is a perfect blend of psychotic love and rage and everything in between (we've all been un-

der someone's spell or we've put a spell on someone right? . . .) and Alison nailed it, writhing on the floor. SICK!!!! (Only Marilyn Manson's version is just as good — seriously.) Please, please, please can The Dead Weather cover it and put it on a 7" (or whatever). Please?

The Big Pink – *A Brief History of Love* (4AD)

I do I do I do love this record. Every single song to me is delicious. The first song pulls you in, the second song takes off, and the third song KILLS IT. It gets better and better. A great debut. (I don't want to hear about the band members and their other projects; that stuff bores me.) The music is classic 4AD music. The lyrics are good, even beautiful, and the music is well crafted. ten seconds into "Dominos" and you better be bouncin' and noddin'. One of my co-workers wrote a post-it on the CD, "Don't Believe The Hype!" so not everybody likes it. But you know what, we all like different stuff, and if everyone liked music that sounded like panda bears mating in a field of unicorns, it'd sure be boring radio and streaming and there would certainly be no Amoeba.

Duran Duran – *Rio* (CAPITOL)

It's the remastered collector's edition!!!! Lots of extra goodies!!! Duran Duran was my first concert. My chaperone was my brother and his girlfriend. My twin sister and I were crazy for Duran Duran. While my sister was a dedicated Simon Le Bon fan, I was a John Taylor fan. We had posters, pins, records! Lots of records!

I'll tell you a fun story: I was ringing up a customer once and I, of course, was being nice and friendly; but you know you see a lot of faces up there in a day, so I asked this customer for his ID and he gave me his credit card. I looked down at the credit card and looking up at me was the name John Taylor. And there was the face next to it! OH SHIT! I nearly died. But what happened was, I completely went mute and lost all feeling from the legs down. It was totally uncontrollable. It was like a flush of paralysis. It was possibly one of the strangest physical reactions to ANYTHING that's EVER happened to me. I handed him back his license without any eye contact. (I was freaked out.) As I handed him his stuff at the end of the counter I barely squeaked out, "Thank You, Have A Great Day!" It was possibly one of the most surreal experiences I've ever had due to the physical reaction. But I loved it and I love Duran Duran. Pure pop bliss. *Rio* happens to be one of their best. And "The Chauffeur?" Please, it was almost on every mix tape I made back in the DAY.

Frank Fairfield – *Frank Fairfield* (TOMPKINS SQUARE)

This record is a beautiful revelation from a beautiful human being. It's old school, like really old school! I swear to god that Frank is a time traveler and is just visiting us from centuries past. Americana, folk, country, gospel; it's all that with soul and heart. He plays around town frequently so look for him, he's just wonderful.

Girls – *Album* (TRUE PANTHER)

Lyrics to "Hellhole Ratrace":

i'm sick and tired of the way that i feel,
i'm sick of dreaming and it's never for real.
i'm all alone with my deep thoughts.
i'm all alone with my heartache and my good intentions.
i work to eat and drink and sleep just to live,
feels like i'm never getting back what i give.
i've got a sad song in my sweet heart.
and all i really am is needing some love and attention.
and i don't want to cry my whole life through,
i want to do some laughing too.
so come on, come on, come on, come on, laugh with me.
and i don't want to die without shaking up a thing or two,
yeah, i want to do some dancing too.
so come on, come on, come on, come on, dance with me.
sometimes you've just gotta make it for yourself.
sometimes sugar, it just takes someone else.
sometimes you've just gotta make it for yourself.
sometimes baby, you just need someone else.
and i don't want to cry my whole life through
i want to do some laughing too
so come on, come on, come on, come on, laugh with me.
and i don't want to die without shaking up a thing or two
yeah, i want to do some dancing too
so come on, come on, come on, come on, dance with me.
sometimes you've just gotta make it for yourself.
sometimes honey, it just takes someone else.
sometimes you've just gotta make it for yourself.
sometimes darling, you just need someone else.
and i don't want to cry my whole life through
i want to do some laughing too
so come on, come on, come on, come on, laugh with me.
and i don't want to die without shaking up a thing or two
yeah, i want to do some dancing too
so come on, come on, come on, come on, dance with me.

Who the fuck has not felt like that? I might want to meet you cause you might be an alien but then again you could be a sociopath.

It's a great album all the way through. It's lo-fi indie rock with resonance. And check out their "What's in My Bag?" on the website. Adorable and good music taste. Impressive debut.

Murry Hammond – *I Don't Know Where I'm Going But I'm On My Way* (HUMMIN'BIRD RECORDS)

(This was released August '08. Sorry!) You should be able to find it used or in the clearance section. It's super quiet, beautiful country/folk/Americana along the lines of Frank Fairfield and the A.A. Bondy records. It has the feeling like you're listening to it on the porch with a corn cob pipe and your dog is sitting next to you and thumps her tail in time. Dinner is almost ready and you're just waiting for the song to end on the old radio cause you can't just get up and leave it.

The Beatles – All the Remasters (APPLE)

They've re-released their records and they sound so clear and beautiful. Almost as beautiful as the time when Paul McCartney kissed me in June of 2007. Wow. It seems like yesterday. I told you that story right? (Thank you to Paul McCartney for giving me the best story ever! I hope you remember the joke I told you . . . you remember me, right?)

The Ettes – *Do You Want Power* (INGROOVES)

I'm a sucker for girl garage rock and this record is SWEET. Fierce vocals and a lovely fat full sound makes this record so good. Check out their other records too: *Shake the Dust, Look At Life Again Soon,* and the *Danger Is EP.* The last two songs of *Danger Is* inspire me to drink 101 and break everything in sight. I LOVE that feeling.

A.A. Bondy – *When The Devil's Loose* (FAT POSSUM)

A.A. Bondy is a singer songwriter that sings haunting and sublime Americana/folk/country/rock. I just love it and be sure to check out his first record *American Hearts*. He describes this record, "To me it sounds like a radio washed ashore after a shipwreck. This whole thing started in upstate New York with snow on the ground." Which is exactly how I would want to start to talk about this record.

Tip:
When in doubt:
Add more butter, salt or olive oil!
Be sure to have fun cause you're gonna die one day!!!

JON

Big Star – *Keep An Eye On The Sky* (RHINO)

Mayer Hawthorne – *Green Eyed Love* (Waajeed remix) (12") (STONES THROW)

Miike Snow – *Animal* (Mark Ronson remix) (DOWNTOWN)

Corinne Bailey Rae – *Feels Like The First Time* (CAPITOL)

Gil Scott-Heron – *I'll Take Care Of You* (XL)

JOSH TAYLOR-FANTASTIC

i think you are neat! thank you for entertaining me forever and ever!

Slayer – *World Painted Blood* (SONY)

growing up i totally hated SLAYER. i was an idiot. these dudes are the real BEATLES.

Uphill Gardeners – *Uphill Gardeners* (OLFACTORY)

Bless Jim Smith for releasing this record on his fine fine label, olFactory! i have been waiting since 1997 for this to come out! now the day is at hand and i am transported back in time 13 years and forward another 400! Six songs of pure detuned social anxiety disorder on the redline heading to your brain. these guys should all get big ups for absorbing the bleak world of los angeles 1996/97 and putting it on your turntable. imagine car exhaust coating your mouth and little flying bugs zooming around your eyes and ears in the most delightful way and channel that into perfect songs that should be the national anthem of these united states. i salute!! ghosts going crazy!!!

Polly Scattergood – *Polly Scattergood* (MUTE)

the surprise hit of the year! dark and sad, i think polly likes to take a lot of drugs, sad drugs. i think polly fell in love and then had her heart broken by some scummy dude who didn't understand her and her needs, but that's good cause he was a total jerkface anyway. i think polly just needs some good friends who will give her some hugs. dear mute records, please release this on lp. thanks!

Lightning Bolt – *Earthly Delights* (LOAD RECORDS)

LIGHTNING BOLT is a lot like the hubble telescope, traveling into outer space sending back images that make your bones shudder. as the years go by the images go further into the unknown and now we are seeing galaxies beyond our comprehension of time and space. we are seeing the beginning of creation, the beginning of everything

we never even knew! and now we don't know and what can we do but let the cosmos swallow us in a thundering cloud of dark matter soup? where is the future? it's on this album! sweet!!

We Break Cameras – *Jock Jams Vol. 2* (THORNO1 RECORDS)
this is like the dude who lives in the van on the corner of my block. he always has a switchblade in his hand. ALWAYS. he's got a great beard, full of life, and his eyes kinda bleed out of his face in a goopy drooling mess. he likes to collect newspapers out of everyone's recycle bin and stack them in a stonehenge like structure behind denny's. and if you listen to him talk to himself it's always about math problems. as you can tell, this album rules and i can't wait to hear what comes next! check this out if you like freedom.

Arrington de Dionyso – *Malaikat Dan Singa* (K RECORDS)
indonesian translations of william blake poems? lots of weird horn blowing and some scattered drums? some of the most zoinked out songs i've heard in years? could this album be the best thing arrington has ever done? i think i can see my eyes reflected on the inside of my eyelids. i love this record!

Widow Babies – *Jet Packs* (OLFACTORY)
the children of the los angeles have resurrected the skeletal structure of the great woolly mammoth! if you look close you can see the skinned faces of abe vigoda along with the minutemen sewn together to create a patchwork mask placed on the mammoth's skull. does this creature cry? no, this creature screams and breathes chem-trails, orbs and 2012 all day long!! this record is beautiful, pressed on clear vinyl with the b-side silkscreened into pure fun! another amazing record released by olFactory!

Tip:
i would also like to suggest you check out all the awesomeness that goes on down at THE SMELL in lovely downtown los angeles. it's the greatest all ages venue this town has ever seen! about one million bands play there every year so don't miss out! www.thesmell.org. also take some time on monday nights to go to pehrspace for SEAN CARNAGE's amazing monday night shows! they are always the best in every way! the best night of the week for sure! www.seancarnage.com. thanks! also remember that YOU RULE!!!

LAUREN LANDES

it's good to sometimes slow it down.

White Denim – *Fits* (DOWNTOWN)
syncopated up the wazoo, fits is the musical equivalent to the most long-winded david cross bar fight story that veers in seven hundred different directions but winds up essentially where it started. the ride itself is almost as fun as anticipating the next turn.

Taken By Trees – *East of Eden* (ROUGH TRADE)
sweet, solitary, pakistani, laptop pop. especially for women who've ventured abroad alone. watch the *nat geo* mini-doc of this album online.

Broadcast and the Focus Group – *Investigate Witch Cults of the Radio Age* (WARP RECORDS)
strange, harmonic sonics stumbling and bumbling through underwater space music. and you're dreaming, too.

***Big Fan* – Directed by Robert D. Siegel**
like a pixies song is patton owsalt's delivery.

White Rainbow – *New Clouds* (KRANKY)
this is what i imagine toad listens to as he cruises infinitely down rainbow road.

***Anvil! The Story of Anvil* – Directed by Sacha Gervasi**
a real-life spinal tap, if you will.

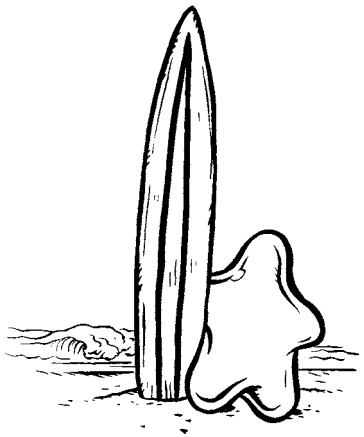
***Nursery University* – Directed by Marc H. Simon/Matthew Makar**
a look into the hyper-competitive preschool admissions process in new york city

Pantha Du Prince – *Black Noise* (ROUGH TRADE)
the sound of pins and needles relieved. also check out the marvelous predecessors to this album: behind the stars and the splendour.

Anouar Brahem – *The Astounding Eyes of Rita* (ECM)
smoothly textured mediterranean folk music. put this on while someone gives you a massage.

Phaseone – *White Collar Crime*
free online mixtape. st. louis producer reworking the likes of bon iver, fool's gold, panda bear, etc.

Four Tet – *Much Love to the Plastic People*
a free online mixtape sampling some of kieran hebdan's favorite tunes over the course of his year-long



dj residency at london's plastic people, including previews of his latest album. also check out four tet's "wolf cub/moth" 12" split with burial.

Tip:
visit ted.com and vbs.tv for a daily dose of perspective.

LEN

The Golden Age Of Television
Finally released on DVD by Criterion, after only being available on VHS through Rhino, in the early '90s. This fantastic collection of eight early live Kinescope dramas from the early days of television is a must have. Three of the eight were written by Rod Serling, (pre-*Twilight Zone*), and shows us all why he was to become a giant in the Industry! Check out Mickey Rooney's outstanding portrayal of an egomaniacal Comedian. Then watch Jack Palance tear up the screen, with his performance as a washed-up prize fighter in "Requiem For A Heavyweight." Nice bonus interviews & commentaries by the original directors & stars.

Madness – *One Step Beyond-Deluxe Edition* (SALVO)
Excellent deluxe two-disc reissue of Madness's classic debut album from 1979. A whole bonus disc of B-sides, John Peel Sessions, and live tracks from the *Dance Craze* film are included, as well as Enhanced videos.

Disney – *The Story and Song From The Haunted Mansion* (DISNEY)
Nice, reissue of the 1969 LP, which served as a promotional tie-in for the then, new "Haunted Mansion Ride" at Disneyland. Basically a ghost story, with sound effects, music cues, and vocals by Ron Howard & Robie Lester.

Staff Carpenborg & The Electric Corona – *Fantastic Party* (WAH WAH)
A Prog/Spacey/Lounge reissue from 1970. If Can & Soft Machine decided to have a jam session with James Last, this would probably be the result! Great stuff!

***The Tube-Series One* (Import DVD)**
Compilation of live performances & interviews with some of the best New Wave/Pop/Rock/Synth bands from the early '80s. Hosted by Jools Holland & the late Paula Yates. This is a must have collection, for any fan of '80s music! Import DVD Pal Format/ Region 2.

LEO MACHADO

It Might Get Loud; (500) Days of Summer; Watchmen; Inglourious Basterds
Four films to watch: *Watchmen* (Director's Cut); *(500) Days of Summer; It Might Get Loud; Inglourious Basterds*. There. The stories, the characters, and above all. . . the vision of the directors getting their ideas across in a magnificent way. Check out Jack White (The White Stripes, The Dead Weather) in the documentary *It Might Get Loud;* he is so good I hate him! :D

The Noisettes – *Wild Young Hearts* (MERCURY RECORDS)
Shingai Shoniwa is the soulful vocalist of The Noisettes and, on the second album of such a charismatic band — Dan Smith (guitar), Jamie Morrison (drums) — she is able to showcase the qualities of her range as a singer. The band takes us to the worlds of important influences such as the era of Motown and Disco as well as British Pop and catchy ballads. There are three people in this band but they did not stop there. With *Wild Young Hearts* they approve the sounds of keyboards and strings to share their own brand of pop music for the end of this decade, which sounds, without a doubt, as a tribute to the stuff they probably grew up listening to.

Café Tacuba – *Yo Soy* (WARNER MUSIC LATINA)
In 1999 Café Tacuba released the acclaimed double album *Reves/Yo Soy*. They have been called "The Mexican Beatles," not because they may sound like the Liverpool heroes but because nobody sounds like them in Latin America (or in the world for that matter). They are one of the reasons some of us use the term "Latin Alternative" for some of the Spanish rock out there (it's kind of hard to label a

band after they have been able to blend successfully polka, punk, and electronica).

I remember somebody saying that *Reves/Yo Soy* was the Spanish answer to *OK Computer* from Radiohead. I kind of understand that statement . . . it was 1999 and this double-album simply sounded "weird." It was so different from anything else at that particular moment that it became the most unknown album of such successful act. Nevertheless, Café Tacuba earned a Grammy thanks to the second part of the album: *Yo Soy.*

Reves was instrumental and very electronic sounding.

Yo Soy had songs with lyrics and more accessible melodies; this is possibly the reason why the record label decided — 10 years after — to release it one more time as a special edition. By the way, if you ever come across a copy of a used copy of *Reves/Yo Soy* (First Edition) at Amoeba, don't be surprised to pay $30 for it. Yes, it's out of print.

Wolfmother – *Cosmic Egg*
(MODULAR)
Andrew Stockdale (Vocals/Guitar); Ian Peres (Bass/Keys); Aidan Nemeth (Guitar); Dave Atkins (Drums). These guys come from Erskineville in Sydney, Australia and they return after their very successful self-titled album. They continue to NOT be embarrassed to steal from the classic rock greatest guitar heroes (Led Zeppelin, Black Sabbath, Deep Purple). . . and I love it!! Yes Sir!! With their AC/DC intro in "White Feather" is almost like they are saying, "We don't care what you think. . . we love these bands and we are gonna continue doing it." (I recommend you to check out their "California Queen" — it's totally fun! . . . totally rock and roll!)

Devendra Banhart – *What Will We Be* (WARNER BROS.)
I must be honest about my knowledge on Banhart: I'm a neophyte. I remember seeing some of his album covers at Amoeba, but I don't remember even asking about him or his music. It wasn't 'til September 2009 that I heard his stuff for the first time. Whatever album that was it had two characteristics: Acoustic and Melancholic . . . and I liked it. The fact that it was a woman who turned me onto his music is important. I told myself, "Listen to that new release and write about it." So, as a tribute to Miss Rebecca Recinos, here it is: *What Will We Be* sounds like nothing I heard before. Perhaps I just have not been exposed to the kind of songwriting Banhart has been influenced by. So, I took the time to ask a couple of my fellow co-workers. Jihae said that he reminds her of early Marc Bolan from T. Rex. Lauren said the same, although she added other names such as Karen Dalton and Pearls Before Swine. Billy said, "Let's search in Allmusic.com," and he agreed when he saw the name of Xiu Xiu. Now, while listening to *What Will We Be,* I couldn't stop thinking, "This sounds like soundtrack music for a romantic comedy" . . . maybe music for a *Dan in Real Life* kind of movie? I made this comment to Rebecca and she said, "He did a cameo in *Nick & Norah's Infinite Playlist*" and I was like, "Really??!!! That's really cool!" The most interesting thing about this album is that it doesn't sound like anything on the radio these days, but it's definitely enjoyable. An almost feel-good kind of thing. Now, the most acceptable thing about Devendra Banhart is that he sings his mind without caring — apparently — about what others will think of him, doing it even in Spanish, at times rhyming "corazon" with "amor" in my favorite "Angelika," and although this is one of the most popular rhyming formulas in Spanish music, it sounds refreshing in this particular song. What can else can I say about him? I don't know . . . Go to his MySpace profile and give it a try. If you like it . . . I'll see you at Amoeba. By the way, all the Devendra Banhart fans I know are females! Coincidence?

Them Crooked Vultures – *Them Crooked Vultures* (DGC/INTERSCOPE)
At this point I'm pretty sure you already know who Them Crooked Vultures features: Queens of the Stone Age's guitarist and vocalist Josh Homme, Nirvana/Foo Fighters' Dave Grohl on drums, and Led Zeppelin's John Paul Jones himself on bass. Do I have to give you other reason to listen to this album? THEY are the reason. . .

Tip:
Check out one of my favorite local bands:
FITTER
www.myspace.com/fitter
. . . and the greatest Saturday Night Party in town:
FUNKY SOLE
www.myspace.com/funkysole

MAHSSA

DJ, writer, B-Musicologist, curator,
"work in progress"

Tetro – Directed by Francis Ford Coppola
Truly a director's story: storytelling that is of illusive memoir quality, as the film mirrors the imperfections such a narrative holds with exhilarating sincerity. *Tetro* is a sweeping fantasy that escalates into a feverish climax, spread with highs and lows that are both cathartic and torturous, volatile moments of sanity near-lost — all deftly handled by Vincent Gallo, cast to permeate a persona elemental to his own. Part *Oedipus Rex*, Federico Fellini's society of the spectacle, Breton-esque surreal cinema, cabaret-inspired scenes haunted by delirious dreams of Weimar, Germany, and Coppola's own complex meditation on family dynamics. Absorbing, sensual, uplifting, a true ode to the art of looking and the space of theater. Filmed in stunning black and white with scenes of textured Technicolor nostalgia.

House Of the Devil – Directed by Ti West
Throwback to the halcyon days of the VHS slumber party with this could-be pajama cult horror classic, tapping into the trippy bubblegum psych-e of the late '70s, early '80s. Cash poor/aesthetically rich, libraried with pride next to Roman Polanski and Mario Bava. Rad soundtrack tunes to shuffle in your Walkman.

The Wicker Man screening with Andy Votel DJ set @ Hollywood Forever, July 2009

Matias Aguayo – *Ay Ay Ay*
(KOMPAKT)
Aguayo has become his own point of reference, totally peerless in his own. *Ay Ay Ay* brags of Cologne minimalism, delicious afro-rhythms echoing his Chilean homeland (and a step into traditional Brasilian forro music, accordion and all), with child-like multi-part vocal harmonies and patterns that weave in an almost tribal sensibility amidst dark, sexy, hypnotic house and techno grooves. Animal Collective and David Byrne come to mind when it comes to oddity of the accessible kind.

The Big Pink – *A Brief History Of Love* (4AD)

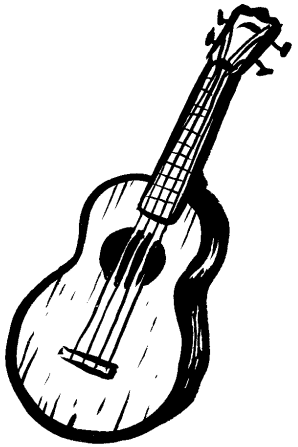
Patrick Cowley & Jorge Socarras – *Catholic* (MACRO)

Shackleton – *Three EPs* (PERLON)
Shackleton's recent move to Berlin also marked a shift out of dubstep into a more sonically dynamic, unique production maintaining its dub-based rhythmic experimentations, yet imprinted with Berlin's tech-house school of thought. Eastern moods, dissonant synths, floor moving beats, tempered against an industrial tainted atmosphere.

Sven Weisemann – *Xine*
(WANDERING)

Xeno and Oaklander – *Sentinelle*
(WIERD RECORDS)

Wayfaring Strangers – *Lonesome Heroes* (NUMERO GROUP)



Scott Seskind – *Selected Works*
(YOGA RECORDS)
Heartfelt reissue imprint of handpicked private press records delves into the unknown canon of gentle bedroom-outsider-folk singer Scott Seskind.

Pomegranates – Various Artists
(FINDERS KEEPERS)
Nostalgia is golden and stories are sacred in this collection of vintage Persian psych, folk, and funk from the tumultuous decade that lead to an even more tumultuous revolution. Handpicked 45s, LPs and cassettes compiled and found by yours truly in Iran . . . and her parents' basement.

Local picks:
Spring Summer self-released EP and Warpaint - *Exquisite Corpse.*

Live:
Broadcast, *Live at the Troubadour*

Edan, Echo Party live screening at Cinefamily

J. MARK BEAVER

Overheard at Canter's Deli:
"Hey! Use your own finger for that!"

Califone – *All My Friends Are Funeral Singers* (DEAD OCEANS)
I always loved Red Red Meat, and don't know why I let Califone get so many years along before realizing that they contain four of that former band's members. The songwriting fits a very similar M.O.: disjointed pop-folk-blues with breaks of spacious

experimentation. Great guitar-work throughout, scratchy, chunky, and punchy.

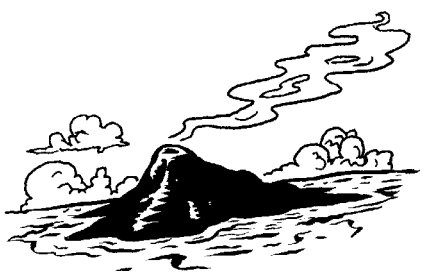
Espers – *III* (DRAG CITY)
More spaced-out folk from the band you love to love. These folks are WAY down with the gnomes!

Lady Gaga – *Fame Monster*
(INTERSCOPE)
Forgive me, hipsters. In truth, I don't like her music all that much, but you can't deny that she's the most intriguing and creative performance artist in the current creativity-deprived world of Pop. Check out the video to "Bad Romance" over a soft surface so you don't break your jaw when it hits the floor.

Lusine – *A Certain Distance*
(GHOSTLY INTERNATIONAL)
A deceptively simple, cool, and poppy electronica release from Texan Jeff McIlwain. The vocal tracks fall somewhere within the realm of Zero 7's output, but even they begin to chop up and overlap their rhythms in fascinating and beautiful ways. I favor the instrumentals, but it's all gold.

Mount Eerie – *Wind's Poem*
(P.W. ELVERUM & SUN, LTD.)
Album of the Year! Former leader of The Microphones following up other major successes like the aforementioned's *The Glow, Pt.2* and his new moniker, Mt. Eerie's *Lost Wisdom* and *Dawn*. *Wind's Poem* brings it all together. Textures from Black Metal, electronic drone and hiss, atmospheres from field recordings, all conspire to suspend Phil Elverum's musings in mid-air. Somehow it manages to be simultaneously loud and quiet, aggressive and vulnerable, grounded and diaphanous. Headphone lo-fi.

Kurt Vile – *Childish Prodigy*
(MATADOR)
I don't know what he's doing. Angular folk-rock and patches of pure messin'-around. What if Alan Vega had grown up as some West Virginia coal miner's kid? Distortion and electronic mayhem serving southern folk roots.



DJ DOLEAK

Let's help the people of Haiti out by doing whatever we can as a nation. Thank you and God Bless.

Marco Polo & Torae – *Double Barrel* (DUCK DOWN MUSIC)
This was the best Hip-Hop album of 2009 for me. This is what Hip-Hop is about: dope lyrics with dope beats.

DJ Spinna – *Sonic Smash*
(TRAFFIC ENT.)
This is a real good album. DJ Spinna knows how to spin and he also knows how to produce. He is a true artist.

Psuedo Slang – *We'll Keep Looking* (FAT BEATS/SELECT-O)
I thought this was a smooth album. This is a must have.

J.J. Brown – *Connect the Dots*
(WELL DONE ENTERTAINMENT)

DJ JS-1 – *Ground Original 2: No Sell Out* (FAT BEATS/SELECT-O)
DJ JS-1 is another dope producer and a dope DJ. That is a combination these days that is very hard to find.

MARYANN

Blackchords – *Blackchords*
(DUST DEVIL MUSIC)

Port O'Brien – *Threadbare*
(TBD RECORDS)

***Brothers Bloom* – Directed by Rian Johnson**

***Virginia Lee Burton: A Sense of Place* – Directed by Rawn Fulton**

Dead Man's Bones – *Dead Man's Bones* (ANTI)

MASONFIEND

Is this thing on?

***Beyond The Door* – Directed by Ovidio G. Assontitis**
I hate the devil as much as the next guy, but there is something cheeky and sort of fun about Ovidio G. Assonitis' devil in this film that came out in 1974 as a tawdry ripoff of not one but two classics (*The Exorcist* and *Rosemary's Baby*). This movie fails on every notable level, from flimsy acting (the milksop husband, particularly) to a flimsy story (the foul-mouthed daughter is the evilest creature in the movie, yet the only one out of Satan's intimate circle) to a surprise ending that makes no sense at all. (Why's the little dude always sucking pea soup through a straw?) For these reasons, the film works completely and stands up well to time, which just goes to show what an Italian director can do with $350,000 and a couple of stolen ideas.

***The Company* – Directed by Robert Altman**
First of all, Neve Campbell is unknowable in this film. They all are. It's Altman's bad habit to peep in on the lives on strangers and let you voyeuristically wallow in it. In more predictable films, somebody would have keeled over or had a nervous breakdown or laid a goose egg during one of the umpteen ballet performances, but it never happens—all the drama is kept at a low flame. What you get instead is a dual perspective from both audience and behind the scenes production team, both equally impersonal. Malcolm McDowell's character goes around saying the damndest things. He calls his leotard-wearing pupes "babies," and really it's like watching two teenagers kiss long and lovingly to the general nausea of everyone else. Otherwise, it's a film of cool spectacle.

***Das Boot* – Directed by Wolfgang Petersen**
It creeps me out the way Hollywood casts gamins in the roles of important women and bed-headed dudes in leading men roles in movies that otherwise have a strong premise. Saffron Burrows singlehanded ruined *Reign Over Me* by being so super-modelish in a film about post 9/11 trauma, undermining the whole goddamn thing. Watch the two *Haunting* movies back-to-back, the one from 1963 and the one from 1999, and see how Catherine Zeta-Jones and Owen Wilson try and tamp out everything important in film (starting with acting). But *Das Boot*, the 1981 movie about a German U-Boat that has probably already put you to sleep reading that line is cast perfectly. Every single man (and woman) they cast, beginning with Jurgen Prochnow as the captain on down, could not feasibly have been played better by any living human being. From the time they go underwater until the end three and a half hours later when the bearded, concave men are treated to tragedy for their struggle, these cats tear shit up. It's also has the most dramatic climaxes in a movie since *Barbara Broadcast.*

***Grease 2* – Directed by Patricia Birch**
Grease was dumb, because it was trying to be good. But 1982's *Grease 2*, on the other hand, was the right kind of dumb because it never intended to be anything else. There's no logical reason to like this film (and I suspect the people who hate it do so for puritanical reasons), but the songs like "Who's that Guy" and "Reproduction" and "Let's Do it For Our Country" and "Cool Rider" remind you of an American truism: girls (especially Melanie Griffin) love a mysterious boogiemen who have Cambridge accents by day and can wheelie like Iron Maiden's Eddie on the *Infinite Dreams* album cover at night. The rest, as Ezra Pound once said, is dross.

***Legends of the Fall* – Directed by Edward Zwick**
As my wife pointed out, there are at least three (3) sweeping over-the-meadow shots where Brad Pitt—here playing the rogue figure of Tristan Ludlow who has mad aural connections to a Native American named One Stab—comes bounding back on horseback from his latest rum-running journey, flush in fresh heroics. The music gets all epic with horns and strings, and everything pins on Anthony Hopkins' I'll-be-damned-would-you-looky-there expression. That's not what makes this movie noteworthy. What makes it almost metaphysically improbably is that you never feel anything but whelmed—never over, never under, just whelmed—and that's a neat trick in cinematography. It's like watching a Rothko for two hours and change and then saying "totally, dude." The best part is imagining what that old coot Jim Harrison thought of what they did to his little novella the first time he saw it. Chances are he was calling for the snipers the third time Pitt came bounding heroically over the meadow.

End of interview

MATT MASOCCO

I am back and better-looking than ever (and more modest).

Devon Williams – *Sufferer (7")*

(SLUMBERLAND)

The words "mature" and "Devon Williams" should never be used together. Ever. But even for this tunesmith who seems hell-bent on self-sabotage at times (i.e. entire sets of impromptu, out-of-sync-loop-jams, or entire sets of impromptu audience-bating comedy routines, or an ever-changing line-up of disgruntled backing musicians, etc.), Mr. Williams' craft has really, umm . . . "grown up" quite a bit in the last two years. His earlier songwriting showed some promise on selected tracks (namely previously released songs "One and One" and "A Truce"), but with his most current work he seems to have lost any residual awkwardness and/or inconsistency of his past. Nowhere is that more illustrated than on this 7" single. Both songs are greatly crafted pop, with touches of lush, pastoral, Church-infused guitar lines, Go-Between's introspective lyrics, and a touch of The Replacements' tender-rollicking charm, all the while still coming from somewhere new. The title track has a great frantic stuttering drum pattern against a slew of counter-melodies from the chorus-drenched guitar and bass lines, while staying brief and urgent (the whole tune is over in two minutes and twenty seconds). And even though Devon Williams has frustrated and annoyed me at times in the past, these songs make me very anticipated for a full-length. Simply put — this single is wonderful. And it is the best new record I have heard in ages.

Television Personalities – . . . *And Don't The Kids Just Love It* (reissue) (FIRE)

If I had to make one of those "Top 25 of All-time" lists, this record would certainly be on there. Shoestring pop-art at its finest. Every element I love about The Jam, The Kinks, The Creation, and The Who filtered through childlike naïvety and the purest D.I.Y. direct urgency I have ever heard. If you have never heard this record before you are truly blessed, because it is now in print on LP and digi-pack CD. You don't know how lucky you are boy. . . . . .

Close Lobsters – *Forever Until Victory* (FIRE)

Close Lobsters are one of the most under-rated bands of all time. Period. Combining the frantic, staccato guitar interplay of The Wedding Present, the driving bass and reverb-heaving drums of The Smiths, and the major chord familiarity of Buzzcocks, The Lobsters were a perfect meld of post-1976 UK guitar rock. It is nothing short of criminal that their two LPs, and one 12" EP are currently out-of-print (let alone all of their singles and most compilation cuts). The release combines most of their singles, b-sides, and sessions (many of which have never been released on CD before) spanning the years 1986-1989. This is both a great introduction, as well as a great overview of the band's career including the amazing "Never Seen Before," the hyperactive "Pathetik Trivia," and a driving re-telling of Leonard Cohen's, "Paperthin Hotel."

Agnostic Front – *Victim In Pain* (reissue) (BRIDGE NINE)

Remember when the word "hardcore" didn't make you cringe? Remember a time before baggy pants, bandannas, backpacks, big basketball jerseys, gardening gloves, and epileptic kung fu maneuvers took over the pits? Remember when bands sang about more than just dietary restrictions and the "turncoats" that broke them? I mean shit, if I wanted to just get berated and yelled at for the poor choices that I have made in the past, I would just call my dad more than once a week-you know what I am saying? Well if you need an unfriendly reminder, look no further than this reissue. 21 tracks of primal, bursting, brutal, thick-headed, angry, angst-filled, neanderthal, cathartic, explosive-energy. All over in the time it takes to watch an episode of *Diff'rent Strokes*! THIS is what hardcore should be, and is one of the best (and last) documents of the genre. AF never achieved anything close to their 1st EP *United Blood* and their 1st LP *Victim In Pain* (which is what makes up this release), they have spent the last 25 years following the very trends that ruined the music (heavy meddle, goon-core, and watered-down Oi!). Maybe they should listen to this and remember. And so should you.

Brilliant Corners – *Growing Up Absurd/What's in a Word/Fruit Machine*

(CHERRY RED)

Amazing jangle-pop á la The Loft, The June Brides, and the Postcard Records bands. Like all of those groups, this predates many the "C-86" bands, and had an influence on many of those future bands. This CD combines the band's first three EPs filled with great vocal melodies and really strong songs. Highest recommendation.

Tip:

Go see local bands: Pearl Harbor, Residual Echos, Dante Vs. Zombies, Neverever, Man's Assassination Man, Helen Stellar, The Crazy Squeeze, and Bloodbath. They are all wonderful and deserve your support. Read local zines: What's the Jam *and* Trash. *Dance at Hungry Beat. Eat at Dino's Chicken and Langer's Deli. Let people get married and use pot if they want. And just be nice for a change.*

MICHAEL ROSAS

Music blogger (www.michaeldrosas.blogspot.com), aspiring music-journalist, and . . . well, still the "quiet" kid in used rock.

Sondre Lerche – *Heartbeat Radio* (ROUNDER)

It's hard to describe Norwegian singer/songwriter Sondre Lerche's musical style. What I mean by this is he tends to change it with each subsequent album he puts out. Which makes me think one of two things: either he gets bored, or he enjoys the challenge involved in testing new styles and boundaries. Whatever the actual answer may be is beyond me. However, one thing is for certain. If he ever chooses to stick with one style, *Heartbeat Radio*, should be his blueprint. *Heartbeat Radio* is full of lush orchestral indie pop songs that most singer/songwriters would be thrilled to write at least once in their career. Yet alone for an entire album. Simply put, this is smart indie pop at its finest.

Pajo – *Scream With Me*

(BLACK TENT PRESS)

My friend Robert mentioned this record to me on my birthday. Well, at least from what I can remember about that night he did. But that's neither here nor there. The point is: upon hearing about it, I was intrigued with the idea of Pajo (David Pajo of Slint, Papa M, Aerial M, etc.) doing a series of Misfits covers. Mostly, because they're two complete opposites. One's a gifted guitarist and singer/songwriter known for his semi-whispered acoustic numbers. The other, a band known for its raucous Horror-Punk. Total night and day. Yet, despite the disparate genres, the covers and the record as a whole, works. If I had to describe it in two words, they would be: hauntingly beautiful. My favorites are "Hybrid Moments," "Horror Business," and "I Turned Into A Martian." I should also mention that this record is a little hard-to-find new. Since, it was only released in a limited edition run. However, we usually have it used on CD, so check the used rock section. It's totally worth the search.

Dead Man's Bones – *Dead Man's Bones* (ANTI-)

Dead Man's Bones is a weird one. Not because of the name, per se, but because of its players. In case you didn't know, it's comprised of Zach Shields, and actor Ryan Gosling (*The Notebook, Half Nelson, Lars and the Real Girl.*) Now, I know what you're thinking: the guy from *The Notebook* singing about ghosts, and ghouls? Huh? This is a joke right? The truth is, it's not. Or, at least I don't think it is. As far as the record goes, it's really weird and, surprisingly good. With help from the Silverlake Conservatory of Music Children's Choir, Dead Man's Bones plays out like the soundtrack to a high-school horror themed musical, complete with imperfections and enthusiasm. A good high-school horror themed musical, if there ever was one. The influences are varied; The Langley Music School Project, Arcade Fire, and as it says on their MySpace page, "Disney's Haunted Mansion, Doo Wop, and '60s girl groups." Like I said, weird, yet surprisingly good.

The Swell Season – *Strict Joy* (ANTI-)

If the film, *Once*, was a view into the burgeoning relationship between Glen Hansard and Markéta Irglová, then it's safe to say that, *Strict Joy*, is a view into its eventual dissolution. Within the first 30-seconds of the gorgeous album opener "Low Rising," Hansard is making it known ("I wanna sit you down and talk/I wanna pull back the veils/And find out what it is I've done wrong"). Although, the themes throughout *Strict Joy* are that of heartbreak, loss, and regret. The music in itself is rarely somber. In fact, songs like, "The Rain" and "High Horses," with their lush instrumentation, and striking climaxes, will have you tapping your feet and singing along. In the end, *Strict Joy* proves a few things; for one, it's a showcase of the beautiful and reflective music Hansard and Irglová can accomplish with a central theme, cohesiveness, and full-backing band behind them. The other being that, not since Beck's *Sea Change* has a break-up sounded this good.

Beach House – *Teen Dream*

(SUB POP)

Most of the time, when an album is hyped in the "blogosphere" it's usually unwarranted or gratuitous. However, in the case of *Teen Dream*, the new record from neo-psychedelia duo Beach House, it's completely-and-utterly justifiable. You see, *Teen Dream* is an absolutely gorgeous album. And, I don't mean just a few songs here and there. The album as a whole is incredible. Much like on their S/T effort and Devotion, Victoria Legrand's vocals continue to soar over gauzy keyboards, shimmering organs, lively guitars, and drum-machines; however, this time around, the instrumentation is a few clicks quicker in its step. For instance, on album opener, "Zebra," a guitar melody gives way to an ethereal backing vocal, before it all comes together with drums, keys, and Legrand's Nico-esque voice. The same could be said for lead single, "Norway." A hazy, neo-psychedelia track wherein Legrand sounds a little Stevie Nick's-esque. When it's all said and done, *Teen Dream* is just another example of the talent of vocalist/organist Victoria Legrand, and multi-instrumentalist Alex Scally.

HELEN STELLaR – *If The Stars Could Speak, They Would Have Your Voice . . .*

I'll just come out and say it: HELEN STELLaR's *If The Stars Could Speak, They Would Have Your Voice. . .* is unbelievably good. This isn't hyperbole, either. You see, much like their EPs, *If The Stars Could Speak, They Would Have Your Voice. . .* is dreamy, hypnotic, and damn near addicting. In fact, with the addition of fourth member guitarist Eli Lhymn to the fold, said dreamy and hypnotic sound has only gotten bigger and better. A sound that, ultimately, draws bits and pieces — distorted guitars, soaring vocals, rousing drums, and thick-grooved bass melodies — from a variety of late '80s/early '90s space-rock and shoegaze bands (i.e. Ride, Spiritualized, My Bloody Valentine, Spaceman 3) yet, doesn't sound dated or contrived. With songs like "Hyper-Aware," with its Verve-esque chorus melody or "From Here On," with its atmospheric guitars, climatic chorus, and hopeful lyrics ("The way we see the world is different these days/ Everything around us now is changing/Open your eyes and see love/Open your heart and feel love/Open your mind and know love/From here on"), it'd be hard for this record not to be successful. Let alone the band. But, if that isn't the case, then I can only chalk this up as being a crime against the band (and humanity).

Tip:

Check these labels out on the internet for quality independent releases:
Track Number Records www.tracknumberrecords.com
Great Minds! [Formerly, Number 3 records] www.greatmindsrecordings.com

Also, if you're looking for a place to listen to '80s music on a Thursday night head on over to Skinny's Lounge (4923 Lankershim Blvd.) in North Hollywood, and listen to DJ Vox play quality music for your nostalgia dancing needs. Skinny's Lounge: great atmosphere, friendly staff, no cover-charge, classic '80s movie always playing, old school Nintendo available for play, 21 & over, Ladies drink 2-for-1 before 11pm, and it's all from 10pm-2am.

ACE YOUNGBLOOD

Father, Freedom Fighter, Wood Tiger

Depeche Mode – *Sounds of the Universe* (MUTE/EMI)

Piano Magic – *Ovations* (DARLA RECORDS)

Der Blutharsch – *Flying High!* (WKN)

Matias Aguayo – *Ay Ay Ay* (KOMPAKT)

Rome – *Flowers From Exile* (COP INTERNATIONAL)

Systems Officer – *Underslept* (TEMPORARY RESIDENCE)

Werkraum – *Early Love Music* (AHNSTERN)

Irmin Schmidt – *Filmmusik Anthology, Vol. 4-5* (MUTE U.S.)

Les Paradisiers – *More Tales From The Garden* (DISQUES DE LAPIN)

Ben Frost – *By The Throat* (BEDROOM COMMUNITY)

Throbbing Gristle – *Gristleism* (INDUSTRIAL RECORDS LTD.)

Brett Anderson – *Slow Attack* (B A SONGS)

UnicaZurn – *Temporal Bends* (UZU MUSIC)

Rowland S. Howard – *Pop Crimes* (LIBERATION RECORDS)

Kraftwerk – *Reissues* (ASTRALWERKS)

Cluster – *Reissues* (BUREAU B/FORCED EXPOSURE)

WHITMORE

Whitmore – blogger, record geek, musician, lapsed-catholic, blathering man about town.

Here are five of my favorite used 45s found in the last year. Actually a sampling of perhaps some 25,000 singles I listened to while pricing used 7". Maybe these are not the absolute best sides, but a noble start . . .

August & the Spur of the Moment Band – *The I-95 Asshole Song/ Lost Horizons* (7")
(PANTERA RECORDS)

Contrary to what your ears might be telling you, this is not Jimmy Buffett singing a scurrilous, outlaw, David Allen Coe song. "I-95" was written and self released by Fred "August" Campbell, and for a moment in the mid-1980s this was a popular song down in Florida where it was recorded at Ocean Sound Studios in Ft. Lauderdale. The opening lyrics go something like this:

Well I was driving down I-95 the other night,
when somebody nearly cut me right off the road.
I decided it wasn't going to do any good to get mad,
so I wrote a song about him instead.
It goes like this. . .
Were you born an asshole, or did you work at it your whole life?
Either way it worked out fine, 'cause you're an ass-hole tonight.

And typical of life and the record biz itself, this track was originally the "B" side to the single. Isn't that always the case? According to what I've read, "I-95" received a surprising amount of airplay considering a quarter of the song would have to be bleeped. Is it a good record? Not in the classic sense. But it is an empowering anthem most any driver, biker, and cyclist can identify with, keeping their rubber side down, from Boston to L.A., across our endless, silvery ribbon of highway.

The Sirs – *Drop Me a Line / I'm In Love* (7")(AMRECO RECORDS)

Not to be confused with the German beat band known for their classic cut "Sunshine Girl" on Fontana Records, this band hailed from Portland, Oregon, featuring the oddly compelling and soulful vocals of Randy Culcango. The Sirs existed from about 1965 till the early '70s. As far as I know this is their only single and it is a curious mix of pathos and sunshine pop. "Drop Me a Line" knocks me dead every friggin' time. (Once again it's the "B" side.) Slow and meditative, beautiful, there's something about the mix of suspended and minor chords, rolling and tumbling cymbals accented by a lonely Vox Continental organ that eternally digs

into my frozen black heart, squeezing out just a dusty sprinkle of good, enough though, that every time I play the track I immediately head over to the liquor cabinet and hope my old priest is in there taking confession.

O'Hegarty – *Body in the Bag / What a Mouth* (7")(VERVE-FOLKWAYS)

Every record geek's collection benefits from twisted little English ditties to help explain our twisted little lives. Now I'm more of a cat person than a dog (it's the poop question), but "Body" yanks out several morbid cat jokes, driven along by an acutely cheery organ and a happy jaunt on the sunny side of the street as the singer tries to rid himself of a dead cat. The original lyrics start like this —

I met a strange man on the street today
He shoved a bag into my hands and quickly ran away, I really must admit that it took me by surprise
What a charming fellow to leave me such a prize.
But when I took a look inside
I couldn't believe my eyes,
He left me with a body in a bag
So on I went with a body in the bag
A body in the bag, ta ra ra.

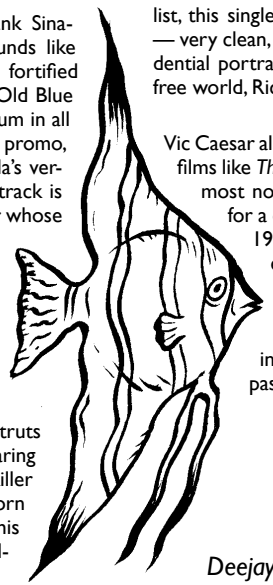
Charles O'Hegarty wrote and recorded this song (once again, the record's "B" side). Mostly known as a singer of the traditional seafarer's ballads and shanties, O'Hegarty was also as a member of The Starboard List and occasionally he was a contributor to the *National Lampoon* during its heyday in the 1970s.

Della Reese w/ The Bobby Bryant Quintet – *It was a Very Good Year / Solitary Woman* (7")
(ABC RECORDS)

This record in the last few years has become what is known in the trade as a Northern Soul Monster.

Highly collectable in the genre that stems from what DJs played in night clubs in Northern England in the '60s and early '70s. It goes for real money now, and sorry the record is long gone from Hollywood Amoeba — it lasted here on the 45rpm wall of gems for about 8.5 minutes last Spring. Upon its initial release, "Good Year" only reached #99 on the U.S. pop charts and mostly vanished for the next 40 years, before being unearthed for 21st century consumption. (Jazzman Records has re-released a 7" of the track with another tamer, live version on the flip side.)

Though always associated with Frank Sinatra, his version, by comparison, sounds like yawning after chugging Codeine fortified cough syrup. (Truth be told, I love "Old Blue Eyes'" version, I own the original album in all record-geek forms — white label promo, mono and 180 gram vinyl.) But Della's version! It is demented as all hell. This track is completely unexpected from a singer whose career began in the 1950s as a gospel and jazz singer. Her biggest hit came in 1959 with the single "Don't You Know." Today Della Reese is mostly remembered for her role as Tess on the 1980s TV show *Touched By An Angel*. But on this track she is all grit and sass and teasingly ill mannered. Della weaves and struts through a constant flux of disappearing and re-imagined chords, abrupt killer drum breaks and tight, caroming horn lines, pushing her performance to this insane, possessed, over-the-top quality. This Is What I Live For!



Vic Caesar – *Nixon's The One* (7")

In the calamitous year of 1968, jack of all trades, Vic Caesar, composed a campaign song for Richard Nixon called "Nixon's The One." A very odd concept for a man who once played piano for Marilyn Monroe on one of her USO tours, smoked pot with Bobby Kennedy and Sammy Davis Jr. and for some ten years lived at the Playboy Mansion. But, in '68, Vic wrote a seven-word tune in about 20 minutes and when Nixon heard it at a campaign rally, he loved it. According to legend, Nixon hugged Vic Caesar. After that dark day when Nixon won the election, Caesar was invited to perform the song at the Inaugural Ball. Dapper in a Nehru-jacket, Vic Caesar drove the crowd wild with "Nixon's The One."

What put this record on this year's list? Two reasons: first the production. Of course the song starts off hopeful and earnest. The vocals are cool, a little flute jazzes it up, the music production sounds like something out of Ferrante & Teicher or Andre Kostelanetz circa 1958, but then a minute later, there's a slight hint at something a little groovier, almost hip in its right-wing charm — bass and drums kick in, a little distorted guitar shreds in the background, vocals get modestly looser and funkier, even effervescent . . . but then . . . HOLD ON AMERICA! Before getting down to the level of some hippie love-fest/flower-power petiole stinking LSD frenzy, America is saved by a military band marching in, restoring order and musical respectability, saving the nation from yippies, minorities, and rock and roll, "Nixon's the one!" The crowd roars! A second reason this record is here on this list, this single came in the original picture sleeve — very clean, suitable for framing, extremely presidential portrait of our only Quaker leader of the free world, Richard Milhous Nixon.

Vic Caesar also acted in several ragged low-budget films like *The Executioner* and *Alice Goodbody*. And, most notably, he composed the soundtracks for a couple of blaxploitation films, such as 1977's *Bare Knuckles*. Somehow Caesar ended up at Motown producing disco records. Even into the late 1990s you could buy an autographed copy of this single at Caesar's nightclub in Phoenix, Arizona. Sadly, Vic Caesar passed away in 2000.

MONALISA

Deejay, music lover, Soul/Funk fanatic, Hip-Hop junkie, World music aficionado, Jazz enthusiast, Rock & Roll gangsta. etc.

Maria De Barros – *Dança Ma Mi: Dance With Me* (NARADA WORLD/EMI)

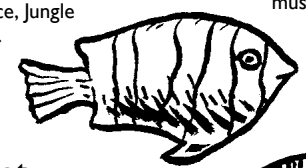
Maria De Barros is the god daughter of Cesaria Evora, morna queen of the West African island of Cape Verde. Her music is just as soothing to the ear as Cesaria's, and she is well on her way to achieving Cesaria's legendary status. Her other releases, *Nha Mundo* (2003) and *Morabeza* (2008), are also great selections, but this release from 2006 is my favorite of the three. Her braided hair on the cover looks great too . . . if I must say so myself. :)

Philadelphia International Records 12-Inch Singles – Various Artists (PHILLY INT'L RECORDS)

A compilation of singles released by Philadelphia International Records, made famous by the production of Kenny Gamble and Leon Huff, and artistry of Dexter Wansel, The O'Jays, Lou Rawls, McFadden & Whitehead, and many others. Key songs on this compilation include The Futures' "Ain't Got Time For Nothin'," Jean Carne's "Don't Let It Go To Your Head," and the timeless dance floor classic "Nights Over Egypt" by The Jones Girls. Honorable Mention: "Get Down, Get Funky" — RIP Teddy Pendergrass!

Peanut Butter Wolf/Various Artists – *45 Live* (7") (STONES THROW)

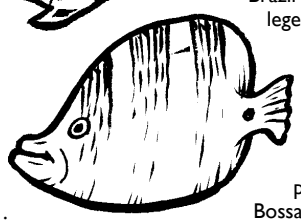
Bust it: Ten classic rap 45s selected and re-edited by Peanut Butter Wolf, packaged inside of a charming tin can decorated with photos of your favorite current rapper's favorite legendary emcees, such as Biz Markie, Marley Marl, MC Shan, Mantronix, Boogie Down Productions, Stezo, JVC Force, Big Daddy Kane, Just-Ice, Jungle Brothers, and more. Funky fresh fun for the whole family. . .



Donald Byrd and 125th Street, N.Y.C. – *Love Byrd*

(ELEKTRA VIA WOUNDED BIRD)

Donald Byrd has a gigantic catalog of music, but in my opinion this 1981 release is one of his funkiest and LOVE-liest efforts. The CD is a reissue but the vinyl LP is hard to find . . . produced by Isaac Hayes with love, it's short but sweet . . . seven songs, all sharing the subject of L-O-V-E, with the stand out selection being the East Coast dancefloor classic "Love Has Come Around," which pretty much sounds like heaven opened up and angels are singing "I'm so glad that LOVE . . ." Ear Candy.



This Is The Life – Directed by Ava DuVernay

This Is The Life is a documentary that tells the story of the Good Life Café, a holistic vegetarian retreat by day, Hip-Hop safe haven by night, open every Thursday in the heart of South Central Los Angeles between 1989 and 1994 and home to the some of the greatest emcees that you may have never heard . . . "OG Lifers" such as Mikah 9 and P.E.A.C.E. of Freestyle Fellowship, Medusa, Abstract Rude, 2MEX, Cut Chemist, Pigeon John, Chali 2na, myself (yaaay! lol) and many more heads tell stories of how our experiences at the Good Life changed our lives, as well as the lives of those who were able to witness the styles and spirits that flowed through the building. You don't have to be a fan of Hip-Hop to appreciate this documentary — it definitely helps, but if you ever had a place you frequented that permanently changed the way you listened to music and the way you looked at the world, you'll get the picture. Produced by OG Lifer and DVAPR CEO Ava DuVernay — *www.dvahq.com*

Keepintime/Brasilintime – Directed by Brian "B+" Cross

Keepintime: Talking Drums And Whispering Vinyl is a photo and video documentation of a collaboration between legendary DJs/Producers and break beat drummers including Paul Humphrey, James Gadson, and Derf Reklaw, and DJs Cut Chemist, Babu, J.Rocc, Madlib, Nu-Mark, and Shortcut. Director B+ was fascinated with breaks and their many origins — he and crew gathered the percussionists & turntablists for a discussion and legendary jam session. The DVD *Keepintime: A Live Recording* is worth searching out; there are pieces of the *Talking Drums* video doc on YouTube, and the audio CD features music by DJ Shadow, King Britt and more.

In *Brasilintime: Batucada com Discos*, the drummers from *Keepintime* and DJs Babu, J Rocc, Cut Chemist, and Madlib travel to São Paolo Brazil to connect with Brazilian music legends Ivan Mamao Conti (of Azymuth), Wilson Das Neves, João Comanche Parahyba, and DJ Nuts. Their purpose was to expand the multi-generational conversation from Keepintime to include their counterparts from the world of Samba, Bossa Nova, and Samba Rock, as well as the best new talent from Brasilian Hip-Hop. Watch as Madlib goes record shopping with a currency exchange dilemma; the drummers hunt for percussion instruments and tell stories along the way; and Mamao and friends tell stories of how they got to be who they are today. The jam session at the end of the film is IN-CREDIBLE!

RIP Earl Palmer and Roy Porter.

Jimetta Rose – *The Barber's Daughter*

Jimetta Rose is a young queen with an old soul and plenty of words of wisdom. Her voice is an inspiration and I've been waiting for this CD to drop along with a handful of L.A. residents that get to hear her hum along to this, and sing along to that, and love what we hear. . . you can also hear this love-leee voice behind Shafiq Husayn on his debut album *Shafiq En' A-Free-KA* and on the works of Georgia Anne Muldrow, who also produced Jimetta's song "America." Standout songs to me are "Constellations," "I Got God," "Life Unfolds," "Sweet Necessity" . . . okay forget it, the whole thing is excellent to me. Look her up on YouTube or visit her at www.myspace.com/queenjrose.

Tip:
question: "what was that song they played at 5pm on KLOS 95.5??"
answer: www.yes.com

BUTTERTOOTH

Nathan Lambert

SALEM – *Frost/Legend (7")* (AUDRALIGHT)

Xeno & Oaklander – *Sentinelle* (12") (WIERD RECORDS)

Ralph Lundsten – *Andromeda* (EMZ)

Fuck Buttons – *Tarot Sport* (ATP RECORDINGS)

James Pants – *Seven Seals* (STONES THROW)

Black Devil Disco Club Presents– *The Strange New World of Bernard Fevre* (LO. RECORDINGS)

***Soma Coma Vol. 3* – Various Artists** (SOMA)

***The Wierd Compilation Vol. 2* – Various Artists** (WIERD)
analogue electronic music 4 LP + 32 page book

Patrick Cowley & Jorge Socarras – *Catholic* (MACRO)

Mordant Music – *SyMtoMs* (MORDANT MUSIC)

Fontan – *Winterhwila* (INFORMATION)

VC CHILDKRAFT . . . . . .

***Cover Me Bad* – Various Artists** (STONES THROW)
PBW

Etienne Jaumet – *Night Music* (DOMINO)

Sven Weisemann – *Xine* (WANDERING)

Blank Dogs – *On Two Sides* (SACRED BONES)

***I'm A Cult Hero* – Various Artists** (LIVING LEGEND RECORDS)

***RVNG PRSNTS MX5: Justine D* – Various Artists** (RVNG)

Moderne – *L'Espionne Aimait La Musique* (ARABELLA)

***Maskindans: Norsk Synth 1980-1988* – Various Artists** (HOMMAGE RECORDS)
Norway Synth 80-88

HELDON – *Electronique Guerilla/It's Always Rock and Roll* (CUNEIFORM)

A Place to Bury Strangers – *Exploding Head* (MUTE U.S.)

***Death Before Distemper 4* – Various Artists** (DC RECORDINGS)
mix by KELPE

Carlos Niño & Friends – *High With A Little Help From* (KINDRED SPIRITS)

***The Minimal Wave Tapes, Vol. 1* – Various Artists** (STONES THROW)

Andy Votel – *One Nation Under A Grave Part Eight* (B-MUSIC/FINDER-SKEEPERS)

JEGA – *Variance* (PLANET MU)

A.R.E. Weapons – *Darker Blue* (DEFEND MUSIC INC.)

Dom Thomas – *Miscellaneous Mutant Mishaps* (B-MUSIC)

Moritz Von Oswald Trio – *Vertical Ascent* (HONEST JON'S RECORDS)

Shackleton – *Three EPs* (PERLON)

Markus Guentner – *Doppelganger*

Amorphous Androgynous – *A Monstrous Psychedelic Bubble Exploding in Your Mind: Volume 2* (PLATIPUS RECORDS)
F.S.O.L. exploding your mind

The Vampires of Dartmoore – *Dracula's Music Cabinet* (METRONOME)

Dirty Sound System – *Dirty French Psychedelics* (DIRTY)

***D-FUNK - Funk, Disco & Boogie Grooves From Germany 1972-2002* – Various Artists**

Omar Sosa – *Tales from The Earth* (OTA RECORDS)

Stereophonic Space Sound Unlimited – *Spooky Sound Sessions* (DIONYSUS RECORDS)

***Zevolution: ZE Records Re-Edited* – Various Artists** (STRUT/ZE)

Syntaks – *Ylajali* (GHOSTLY INTERNATIONAL)

SALEM – *Water EP (12")* (MEROK)
gothballs

42nd Street Forever, Vol. 5: Alamo Drafthouse Cinema
outrageous exploitation movie trailers

LED ER EST – *Dust On Common* (WIERD)

Das Ding – *H.S.T.A. LP* (MINIMAL WAVE)

Circuit 7 – *Video Boys (12")* (MINIMAL WAVE)

Living Tapes – *Living Tapes* (LIVING TAPES)

In Aeternam Vale – *In Aeternam Vale* (MINIMAL WAVE)

***The BYG Deal* – Various Artists** (FINDERS KEEPERS)
art.rock.revolution.

The Science Fiction Corporation – *Dance With Action* (FINDERS KEEPERS UK)

Silk Flowers – *Silk Flowers* (PPM)

YOGA – *Megafauna* (HOLY MNT)

Peter Thomas Sound Orchester – *Van De Velde: Die Vollkommene Ehe & Van De Velde: Das Leben Zu Zweit* (ALLSCORE DENMARK)

Now Forever – *Now Forever*
As You Are

***Typhoon - Portrait Of The Electronic Years* – Various Artists** (JUNO)
Compiled By Beppe Loda

NewBeverly CineFamily CineSpia
Action, Anime / Cult Animation, Art / Experimental & Short Films, Asian Cinema, Black Cinema, Children's, Classics / Classic Directors, Comedy, Comedy / Stand Up, Cult / Cult Directors, Documentary, Drama, Family, Fantasy, Foreign, Gay Cinema, Horror, Imports, Martial Arts, Music, Music DVD, Musicals, Mystery / Thriller, Noir, Pre-Code, Sci-Fi, Silent, Sports & Exercise, Superheroes, Television, War / War Docs., Westerns

never Bored

Tip:
Search the "Blogs"! Follow the Links! . . . >
The MUSIC you "Want" - will Find YOU!
. . . . . own VinylL. . . . . .
. . . . . -AMOEBA LOVES- . . . . . .

OLIVER

Lusine – *A Certain Distance*
(GHOSTLY INTERNATIONAL)

Patrick Cowley and Jorge Socarras – *Catholic* (MACRO)

Holger Zilske – *Holz* (PLAYHOUSE)

DJ Sprinkles – *Midtown 120 Blues* (MULE)

***Food Inc.* – Directed by Robert Kenner**

***Is Anybody There?* – Directed by John Crowley**

***Inglourious Basterds* – Directed by Quentin Tarantino**

***The Hurt Locker* – Directed by Kathryn Bigelow**

***Moon* – Directed by Duncan Jones**

Tip:
www.absurdrecordings.com

PAUL

Paul Losada is a former Baltimore-ian proud to live in Los Angeles. If he isn't selling or talking incessantly about records and films at Amoeba, he's most likely writing them (or about them).

Future of the Left – *Travels With Myself And Another* (4AD)
This was the record I listened to more than any other in 2009—its math-y mixture of modern rock and spastic punk demanded so. Fun, frenzied, and downright mad with gut-kicking bass rhythms, fuzzed-out guitar hooks and healthy slathers of vintage organ, Future of the Left remind us why we love rock and roll to begin with: it's far out, man. WAY out. With a sound that picks up where bands like The Jesus Lizard, Big Black, and The Butthole Surfers left off, this album is the new flesh of melodic, high energy rock music.

A Place To Bury Strangers – *Exploding Head* (MUTE)
Pain hasn't been this pleasurable in a long while. Metallic, hollow-sounding guitars work with crooned lyrics of heartbreak and loss to create some the most genuine and original shoegaze sounds since My Bloody Valentine's *Loveless* album. With a stellar production that sounds straight from the '80s, it sounds less like a throwback and more like a forgotten and recently unearthed relic from the period. As danceable as it is ear-splittingly noisy, the aptly titled *Exploding Head* is a complex collection

of music that sounds effortlessly created by masterful musicians who grew up on the best kind of music: the stuff that goes straight for the heart and never lets go.

Converge – *Axe to Fall* (EPITAPH)
This record slays. It makes me feel like I'm 17 and hearing them for the first time again — I'm fully pumped on getting sleeves of tattoos, drawing pictures of mangled female skeletons, and feeling cooler than everyone else for even knowing about this band! Converge continues to evolve the hardcore genre in what could be their most brutal and artistic statement yet.

Primal Scream – *Beautiful Future* (WEA INT'L)
Getting back to the electronic roots that made classics out of albums like *Screamadelica, Vanishing Point,* and *XTRMNTR, Beautiful Future* is Primal Scream's sharpest, upbeat pop record in years. Unabashedly non-ironic and optimistic, songs like the title track, "The Glory of Love," and "Uptown" provide some much needed positive vibes for these shaky times. Other tracks like "Suicide Bomb" and the Josh Homme-co-written "Necro Hex Blues"show the band can still snarl and relish in the dark when need be to. Why don't more people outside of England listen to these guys?

***Inglourious Basterds* – Directed by Quentin Tarantino**
Hands-down the most glorious film of 2009, this could be Quentin Tarantino's most masterfully constructed effort yet. Set in a completely fictional world of Nazi-occupied France during WWII, a group of Jewish-American soldiers known as the "Basterds" band together under the leadership of Lt. Aldo Raine (Brad Pitt) for a most gruesome purpose: to collect as many scalps from Hitler's German military as possible. Long, hypnotic dialogue scenes are punctuated with powerful bursts of cathartic action, violence, and comedy to create a true roller coaster of a ride experience. Art house cinema done the fun way.

Tip:
Most DJs in the city long to play stuff other than Journey's "Any Way You Want It" or the Outfield's "Your Love." Don't be afraid to request those Judas Priest and Blue Öyster Cult songs you know you REALLY want to hear!

PHIL

***Bandslam* – Directed by Todd Graff**
The best teen comedy that no one saw in 2009 can now be enjoyed on DVD in 2010!

***Observe and Report* – Directed by Jody Hill**
The best film of 2009 can now been experienced alone at home so you don't feel as much of a creep.

***Big Fan* – Directed by Robert D. Siegel**
Patton Oswalt & Kevin Corrigan are perfect in this jet-black comedy about football fandom.

***Trick 'r Treat* – Directed by Michael Dougherty**
It's sad that the best horror film of the past few years was dumped to home video but it's nice that it can finally be seen.

The Rita – *The Voyage Of The Decima MAS* (TRONIKS)
The Voyage Of The Decima MAS proves there is NO MORE HOPE.

Tip:
Support local repertory cinema: New Beverly, Cinefamily, Egyptian, Aero.

RACHAEL McGOVERN

So much music, not nearly enough time.

Amanda Blank – *I Love You*
(DOWNTOWN)
I saw Amanda Blank perform with Spank Rock a few years ago and I was blown away. I made a mental note to keep tabs on her because she was so

fierce, so talented, and she rhymed so fast. I've been happily dancing to her debut album, *I Love You,* since it came out in August. I think I've listened to this album more than any other in the last year. She's part MC, part singer, and she manages to be charming & filthy, sweet & tough at the same time. If you get a chance to see her live, don't miss it!

XX – *XX* (MATADOR)
A quietly powerful, haunting, and beautiful rock record featuring female and male vocals, a drum machine, and a surprisingly subtle catchiness. They almost want you to dance. Almost, but not quite. Maybe alone in the dark after a few cocktails . . .

The Big Pink – *A Brief History of Love* (4AD)
I can't get enough of the song "Dominos" from this album. It's catchy and bittersweet. "These girls fall like dominos . . ." But the rest of the album is amazing too, albeit in a less poppy way. Fuzzy guitars, electronic beats, synths, and distortion.

Hockey – *Mind Chaos*
(CAPITOL)
This is the debut album from Portland's Hockey. Dancey, indie rock and loads of fun. It is a debut album so there is some room for improvement here (namely their forays into folkier territory which feel a bit out of place), but most of it is damn good. Start with "Too Fake," "3AM Spanish," and "Work."

Florence + the Machine – *Lungs* (UNIVERSAL)
A fantastic debut album from England's Florence Welch. She uses hand claps, harp, string quartets, piano, and her powerful, bluesy, soulful vocals to create a rich, stunning, unique record.

Phoenix - *Lisztomania (A Fight For Love & 25 Hours A Day Remix)*
Phoenix released remixes from their outstanding *Wolfgang Amadeus Phoenix* album on their website wearephoenix.com. My favorite is this remix of "Lisztomania." I like it more than the original, in fact. It became a slithery electronic song with a piano riff and spaced out vocals. It's beautiful and moody and I can't help but hit "repeat" as soon as it's over.

Lindstrom & Christabelle – *Baby Can't Stop* (SMALLTOWN SUPERSOUND)
The second I heard this song off their album *Real Life Is No Cool*, I had to have it. It's disco meets electro meets funk from Norwegian producer Lindstrom and vocalist Christabelle, which is a pretty great start. Then the horns kicked in and it was Michael Jackson circa "Wanna Be Startin' Somethin"and I was totally hooked.

Helen Stellar – *If The Stars Could Speak They Would Have Your Voice*
Just when I didn't think my favorite L.A. band could get any better, they went ahead and expanded in ways I didn't know they needed to go. They added a fourth member whose guitars bring a new texture, complexity, and power to their songs. The drums are insane. The bass is driving. The vocals are soaring. Sometimes majestic ("Telescope Eyes"), sometimes full of swagger ("The Disappearing Twin"), sometimes simply beautiful ("Hopeless Romantic"). But really, the strength of their music is their ability to combine all of that into each song. This album has rocked me, made me cry, and broken my heart, only to bandage it back up again in shimmering, fuzzy guitars. I simply cannot say enough good things about this album.

Tip:
Check out "What's In My Bag?" on Amoeba.com for glimpses into your favorite artist's shopping bag. Dave Grohl, Friendly Fires, The Horrors, Mos Def, Duran Duran, and lots more!

RACHEL J.

Starflyer 59 – *Silver* (TOOTH & NAIL RECORDS)
This legendary SoCal band's first album lovingly reissued on vinyl. Fuzzy and droney shoegaze gem from 1994.

Toddla T – *Fabriclive 47* (FABRIC RECORDS)
All the *Fabric Live* mix CDs are great and this one is no exception. A great, super nutty mix of digital dancehall, hyper ragga jungle, wildstyle dubstep, breakz, and house.

Zinc – *Crack House EP*
(BINGO RECORDS)
Fun & energetic EP of crunchy, acidy and electro-y house/breakz from legendary junglist DJ Zinc. Great fun & highly entertaining.

A Orillas Del Magdalena – Coastal Cumbias From Colombia's Discos Fuentes (DOMINO RECORDS)
A very cool compilation of cumbia from the mid '50s to the '70s. Raw, emotive and definitely danceable! A good pick if you're looking for some real deal cumbia on LP.

Dom & Roland – *No Strings Attached* (DOM&ROLAND.COM)
Rufige Kru - *Memoirs Of An Afterlife* (METALHEADZ)
A tie here for D&B album of the year. Both are wicked, dark, and epic full length albums from two respected masters of the genre. The jungle scene may be pretty dead out here, but it's good to know that there's still awesome, inspiring music still to come.

RAFF

"A true friend stabs you in the front."
~ Oscar Wilde

***Precious* – Directed by Lee Daniels**
Precious: Based on the movie Female Trouble by John Waters. Director Lee Daniels (*Shadowboxer*) remakes John Waters' cult favorite as a slapstick melodrama. Tyler Perry looks great in this fat suit, unlike in his other tranny Christian comedies. Comedian Mo'Nique is hideously hilarious in the Divine role as mother/lover to the illiterate, pregnant, thieving punching bag dreamer who scowls her way into our hearts. With no self-esteem (she calls herself "ugly black grease to be washed from the street") & no positive male role models (she is mocked, pushed, raped, and ignored by all but the emasculated male nurse) Precious turns to "a couple of lezbeans" for inspiration. Precious must find a way out of the most stereotypical ghetto you are likely to see in modern cinema and raise her retarded baby Mongo and her second incest rape baby far, far away from this 100 minute torture porn downer-fest.

"I dos my work! My grades is good. . . I knewed he like me" ~ Precious

"School ain't gonna to help none. Take your fat ass to the welfare. . . Old Uppity Bitch!" ~ mom

***Drag Me to Hell* – Directed by Sam Raimi**

***Jennifer's Body* – Directed by Karyn Kusama**

***Brüno* – Directed by Larry Charles**

***Where the Wild Things Are* – Directed by Spike Jonze**

***Moon* – Directed by Duncan Jones**

***Small Wonder: The CompleteFirst Season* – Directed by Leslie H Martinson**
Voice Input Child Identicant or V.I.C.I. (Tiffany Brissette: who is not dead apparently!) is secretly a creepy monotone robot girl masquerading as a family friendly sitcom. The premise is thin and plots far-fetched, the acting stiff (even for the non robotic cast) the audacious "comedy" is lame to the point of being hypnotic, almost Avant-garde. Therefore the show is a Dadaist masterpiece! The *Blade Runner* for the anti-intellectual elite. Watching it now reminds me of David Lynch's rabbit sitcom parody in *Inland Empire*. End transmission.

Tip:
I'm doing a cover of the Buggles hit "Internet Killed the Infrastructure."

RAMEEN

Web Office

Sven Weisemann – *Xine* (WANDERING)
Beautifully composed ambient electronic music. Sven shows his other, non-techno, side with this latest release on Wandering. Weisemann takes you on his "imagined journey through all elements of life." As expected, the album contains both uplifting and melancholic melodies. I was able to get my hands on the limited book release version, though in hindsight I would recommend sticking with the digi-pack. This release could've also benefited from a mixed version. Would be nice to hear all tracks in one continuous mix.

Sigur Ros – *Gobbledigook* (12" Remixes) (KOMPAKT)
Stunning remix service from Gluteus Maximus aka Jack Schidt & President Bongo (aka Stephen Stephensen of Gus Gus fame). Flip side service by the master Thomas Felhman. This is a must have.

Alex Smith feat. Diviniti – *Here With Me* (12") (FXHE)
Alex Smith (aka Omar S) is a monster producer and his latest release is evidence of just that. This track features the lush vocals of Diviniti. This is that 6am business, don't sleep on it. Deep, dark & dirty.

Die Antwoord – *0* (MAGNETRON)
This is the next shit right here. If you want to get your laugh on, pick this one up. Die Antwoord is the latest and greatest in the rap-rave meets booty bass genre. Definitely novel and gimmicky but very creative. Check out their site and videos at: www.dieantwoord.com. Prepare yourself!

REBECCA

A dream is a wish your heart makes.

The High Strung – *Ode To The Inverse Of The Dude* (PARK THE VAN RECORDS)
Just listen to the first song over and over and sing aloud at the top of your voice when you're stuck in traffic. It'll make you feel better.

Yeasayer – *Odd Blood* (SECRETLY CANADIAN)
I know it'll probably get played to death, but for now, I like it like I used to like OMD.

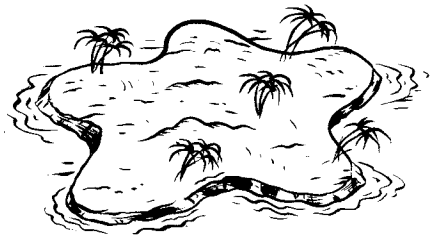
***Up in the Air* – Directed by Jason Reitman**
George Clooney is like Cary Grant, a well-established fact, because he gets handsomer as he gets old.er Really well acted all around. I felt like I should see it again when it was all over.

***Away We Go* – Directed by Sam Mendes**
I guess I like movies where people fly around a lot. But weren't we all waiting to see what Sam Mendes could do with something Dave Eggers wrote?

***The Princess and The Frog* – Directed by Ron Clements & John Musker**
Life is better when Love is the answer to everything, isn't it? Plus, I like princesses who rescue the prince. You know . . . Han and Luke may have busted Leia out of the cell, but . . . she was the one who jumped into the garbage chute first. *That's* my kind of princess role model, right there.

***Up* – Directed by Bob Peterson & Pete Docter**
That one scene that encapsulates Mr. Fredricksen's marriage with just a series of images . . . I cry so hard every time (I have a four-year-old, so... that's a lot of times). Brilliant storytelling. Brilliant brilliant brilliant.

Tip:
If you grind up all the vegetables for a salad, it feels more like real eating.



RICK FRYSTAK

Anouar Brahem – *The Astounding Eyes of Rita* (ECM)
Ravishing, sensual and contemporary, oud master Brahem's best, surrounded by weaving bass clarinet, milky double-bass, and Arabic percussion. Gorgeous atmospheric improvisation, luxurious moods, and resplendent virtuosity. A classic.

The Dinning Sisters – *The Best of The Dinning Sisters* (COLLECTORS' CHOICE)
1940s and '50s Pop Art . . . big time. Harmony singing and arranging laying waste to the Andrews/Boswell legacy. Timelessly enchanting talent; sweet as syrup sentimental and strong as mule. You know, the Dinning clan can.

Logreybeam – *It's All Just Another Aspect of Mannerism* (TYPE)
Episodic electronika blended with intricate acoustic soundscapage. Loverly ambiance supporting the center of this communication. Purposeful purposelessness. Movements of time . . . chapters of memory passing with advanced emotion. Scattered shards of sonic solution. "Is" IS, then ISN'T. I'm staying here.

Murcof – *Remembranza* (LEAF)
See "LOGREYBEAM."

Robert Hampson – *Vectors* (TOUCH)
Yes. Courses, trajectories. Long-form electro-acoustic ether pointing the way to . . . where? Sounds from memory, re-awakened layers of documentary, fused synthetics and natural id. Touch label gem. Many listens await.

Christopher Hobbs – *Sudoku 82* (COLD BLUE)
Opulent, scrumptious multiple-piano pieces by the not-so-oft-heard Hobbs. (Remember the "Obscure" series?) Contemporary, expressive harmony. Wistful, introspective story lines left to the imagination. Cold Blue's resonant beauty vibrating.

Level – *Cycla* (SPEKK)
Droll organum intoned from Purgatory. Purring, slow-shifting electronische sand-sound calling up harmonic craters of craftsmanship. Morphing planes of positive motion. Procol Harum on angel dust.

D'Agostino/Foxx/Jansen – *A Secret Life* (METAMATIC)
Abstracted, dreamy instrumental sound-forms from the U.K.'s post-wave-industrial ringleaders. Atmospheric snare crackle. Sliding synth-nexus. Dark 4/4 discovery. Shadows of the eternal now.

Stefano Bollani – *Concertone* (LABEL BLEU)
Big band jewels led by Italian pianist Bollani. Swinging harmony, melody and stature. Chops, charts force, friction AND lovely sentimentality. Twists and turn turn turns. Let's go together.

Haruomi Hosono & Various – *Ex Machina* (Avex)
Compilation of modern Japanese techno-pop headed up by YMO's Hosono, for this anime fantasy soundtrack. Searing key-tones, boomy bottom and agro action cues galore. Swoosh, baby!

Theo Bleckmann and Kneebody – *Twelve Songs By Charles Ives* (WINTER & WINTER)
Fascinating, beguiling interpretations of Ives' vocal pieces. Theo's beautiful voice weaves a web of enchantment, as Kneebody hoots, huffs and nudges him along into the stratosphere with their tight ensemble sound. Quite unlike what's out there; unique, oblique and quite sweet.

The Beatles – *Abbey Road* (2009 Remaster) (APPLE)
It's the f'n Beatles! How do I love thee? New, much ballyhoo'd awe-inspiring sound. Supreme tale-telling. Hair-shaking conviction. Timeless innovation. Edge-of-the-couch excitement. Take it straight to the cashier.

Curtis Roads – *Point Line Cloud* (ASPHODEL)
Roads' computerized electro-acoustic clusters constructing tales beyond those of mortal men. Alluring timbres and audio allegory imagined in the future and passed on to us as his "art." Comes with free DVD of computer graphics.

Uakti – *Trilobyte* (POINT MUSIC)
Seductive, ingenious sounds from Brasil on lovingly hand-made instruments and sound makers. Tubes, metal, wood, glass . . . all here in complex and absorbing melodic invention. Repeat: WOWsville.

Deborah Martin / Erik Wollo – *Between Worlds* (SPOTTED PECARY)
Fluid, fertile electronik reflections of the Southwest and Native American harmonic energy. Keys, ethnic sound makers, tonality and sentiment guide this appealing exploration. At once calmly enthralling and grand.

Holdsworth, Pasqua, Haslip, Wackerman – *Blues For Tony* (MOONJUNE)
As in WILLIAMS, Tony, man among men. Focused, searing double-live promenade about the legacy of the great drum maestro. Jazzrock love and solo flourishing the nostalgia with deep NOW knowledge and chops. Departing at Gate A.

Gilles Peterson – *Brazilika: Exploration Deep Inside the Vault* (FAR OUT)
Gilles dug so that we may dig. Best Brazilian compilation since when. End-to-end throbbing purity of refinement and iPod overload. This century's sanctified swing.

Stephane Guillaume – *#1 Soul Role* (O+)
Superlative jazz date led by young French sax/clarinet/flute man Guillaume. Wondrous modern writing, with righteous riffage and fresh jass respect. Polished ensemble sound (8 guys) hands over hope for the genre.

George Freeman –*Frantic Diagnosis* (BAM BOO)
George runs the voodoo funk down. Psycho-echo soul scorch. Spring reverb spanks the searing hollow-body axe grinding. Arp sweeps add compliment to voluptuous bass paradigms. Take you out on a stretcher.

Tip:
**Obtain that "musical" instrument you've always wanted, and "play" it any way that suits you.*

RICK POTTS

Sound and art for personal reasons and LAFMS turned into some kinda noise icon. Absorbed at Amoeba. Soon, Aurora Borealis everywhere.

Moondog – *Moondog in Europe*
(KOPF)
Back in 2002 a Lincoln Navigator ad made me want to cry. The giant luxury SUV driving around an idealized nighttime city to the jazzy soundtrack blatantly ripped off from one of my favorite songs by one of my favorite American composers. It was a sick irony because Moondog spent decades on the streets of New York City as a blind composer, performer, instrument inventor, poet, and philosopher. He lived, created, and often spent the night on the sidewalk. Now, after he's deceased and largely forgotten, they're cruising past his sidewalk bed in a blingy luxury-mobile to the sound of his own music that has been twisted into cheesy disco. Well, I've come to like Mr. Scruff's "Get a Move On" remix of Moondog's tribute to Charlie Parker, "Bird's Lament." I love it because so many people asked and found out about what Mr. Scruff had sampled that today many more people have discovered Moondog and his music. Not only that, but much of his music that was unavailable has been reissued on CD and vinyl.

Moondog In Europe, is probably the most haunting of his recent reissues. It has some beautiful celeste numbers that remind me of the Nutcracker's "Dance of the Sugarplum Fairies" gone modern. It's got jazziness that bounces to tribal drum beats, combining Native American drumming with classical violins. The second half of this is pipe organ, somber and eerie with a touch of merry-go-round. By the way, Moondog was six-and-a-half-feet tall and dressed like Thor in a horned helmet and homemade toga spending his days standing with a giant spear while reciting and selling booklets of his poetry for handouts.

Moondog with Julie Andrews & Martyn Green – *'Tell It Again' - Songs of Sense and Nonsense*
(POPPYDISC)
It is a treat to hear this odd match-up after surrendering to the fact I would never come across the original LP from 1957.

It's a children's record with proper English recitations of nursery rhythms while continuing the tradition of British nonsense and silliness.

Moondog's music is poly-rhythmic percussion with an ethnic feel, with lyrical flute where normal children's music would have piano or an autoharp. It's a funny combination, like a beatnik in the tearoom. Julie Andrews' lovely voice brings along some *Sound of Music* baggage and Martyn Green's stage voice has a Gilbert and Sullivan jauntiness. Heard over Moondog's patented Snaketime rhythms, it is pleasantly odd. I wish it were longer even if it may not be an essential.

Moondog – *Sax Pax for a Sax*
(KOPF)
A man named Sax invented the saxophone for use in military bands. Not this time. This is an amazing blend of Native American tom-tom swing with a rousing big band of saxes playing jazzy Baroque-esque layers of counterpoint. This'll make you feel good. Louis Hardin (Moondog's real name) called it Zajaz. A type of jazz that looks both into the past into the future. Sophisticated like Ellington but with a unique flavor. "Paris" is a humorous tribute with naïve schoolyard lyrics sung by the band Mitch Miller style. Mixed in are a couple of piano pieces that are quaintly surreal, and swinging tributes to New York City and London. This last studio recording is a great first Moondog CD.

Moondog – *A New Sound for an Old Instrument* (KOPF)
Moondog's album of pipe organ music sounds ancient and avant-garde at the same time. His jazzy Baroque melodies dancing counterpoint over each other while repetitive polyrhythmic percussion trances out like a Renaissance rave. I hear J.S. Bach in there yet, sometimes, it reminds me of Philip Glass organ music. It has a certain non-relenting drive to it. Lots of it is quite beautiful. There is some kind of magic in there, too, that can make you drift away.

Moondog – *Elpmas* (KOPF)
Sample spelled in reverse yields *Elpmas*. Here, Moondog uses a sampler keyboard to create complex layers of marimba on several pieces.

These feel a bit like Steve Reich's marimba works but less mathematical. As a whole this CD takes a trip from the old West, to the rainforest, to the oceans depths, two stops to Japan, and finally into space. There is a limited use of sound effects mixed into a few of the thematic suites for atmosphere. The last section goes cosmic with an extended blend of cycling sympathetic organ overtones. In the zone. A far cry from the rough recordings of the Prestige releases 40 years earlier, this may feel a bit slick for some fans. This is a variety pack that somehow leaves you far away from where you started without any sense of dislocation. More Moondog magic.

RONA

Dynamic Range

Eleh – *Homage To The Sine Wave*
(TAIGA)
Minimalist analog drone music. Eleh is the sound of tube test oscillators and vintage analog modular gear, paying tribute to the spirit of early minimalism, especially Terry Riley, Charlemagne Palestine, La Monte Young & Pauline Oliveros. This 200gm record was made to be played as loud as possible. The cover reads *VOLUME REVEALS DETAIL and listeners are encouraged to sit at least seven feet away from the speakers. Quietly powerful.

Yoga – *Megafauna* (HOLY MOUNTAIN)
Epic, spellbinding, raw, menacing, swampy, swallowing, brain-pressuring, endless, assaulting, dense, psychedelic, execution musick. Listen to "Treeman," "Seventh Mind," "The Hidden People," and "Fourth Eye" – these tracks are siiiiiiiiiiiiiiiick!!!!! Volcanic Tongue called *Megafauna* "Goblin's soundtrack to Dario Argento's *Suspiria* heard through torrential rain or black 1980s keyboard zones broadcast through ancient Tannoy systems somewhere in space." Affirmative.

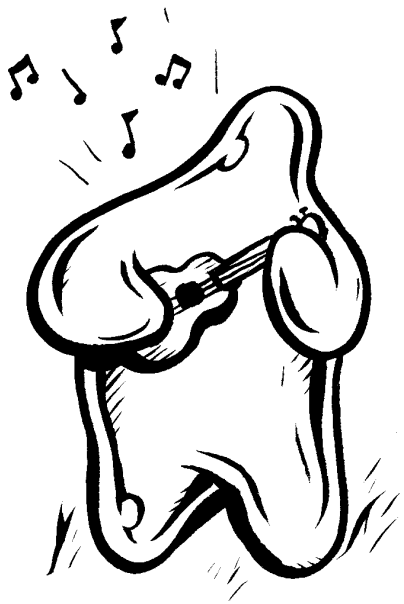
Tara Jane O'Neil – *A Ways Away*
(K RECORDS)
Heartbreaking, softly-soaring, folk songstress from Louisville. Low meets Seefeel meets Grouper meets Nina Nastasia.

Nadja – *The Bungled & The Botched* (BLOCKS RECORDING CLUB)
Intelligent, awe-inspiring drone metal created by Toronto duo, Aidan Baker and Leah Buckareff. Two tracks and one hour of epic build-ups, blasts of densely-layered guitars, and face-crushing drones. Fairly easy to tell that Baker's been influenced by Glenn Branca, Swans, and Merzbow in this drone meets funeral doom meets shoegaze album. Beautiful.

Benge – *Twenty Systems* (EXPANDING RECORDS)
Twenty tracks made on 20 different synthesizers, one from each year, covering the period 1968-1987. My favorites: the 1970 Arp 2500, '72 Serge Modular, '81 Yamaha CS70M, and the '75 Moog Polymoog. Comes with a 52-page booklet of photos and playing techniques for each synth. Geek out!!

Adam Payne – *Organ* (HOLY MOUNTAIN)
Listening to people like Adam from Residual Echoes makes you wanna quit playing guitar. Dude's tha realest. You're never gonna play like him no matter how hard you practice those scales. Give up, get some bleezy, grab some beers, and put this hot plate on. (For a serious ass-kicking, drop your needle on b-side "Incidental Arrangement." You've been warned!)

Food, Inc. – Directed by Robert Kenner
Looks like chicken, tastes like chicken, ISN'T chicken. A documentary about how the buying power of the fast food industry helped transform the ENTIRE U.S. food production system. Co-produced by Eric Schlosser, author of *Fast Food Nation*. Put down that McRib and watch this!!



RM

Classical Buyer for Amoeba Hollywood

Previously Senior Manager for Catalog Music at Wherehouse Entertainment and Virgin Megastores

Sacrificium – Featuring Cecilia Bartoli, conducted by Giovanni Antonini

Cecilia Bartoli always comes up with interesting concept albums. The famed mezzo in her latest album *Sacrificium* explores the Baroque repertoire of the Castrato (males who were neutered at puberty in the 16th and 17th century to have mature voices of a high register). Bartoli sings almost unknown arias by celebrated Baroque composers and is backed up by the chamber orchetra Il Giardino Arminico conducted by Giovanni Antonini.

Gustavo Dudamel and the Los Angeles Philharmonic: The Inaugural Concert

This DVD documents the inaugural concert of the new music director of the LA Philharmonic Gustavo Dudamel. Dudamael, from Venezuela and only 28, conducts an exciting and probing performance of Mahler's First Symphony and also offers the world premiere of John Adams Citi Noir written for the occasion.

Bach –Bach: Partitas No. 1, 5 & 6 – Featuring Murray Perahia

Murray Perahia continues his exploration of Bach's keyboard music with these performances of Bach's Keyboard Partitas #1, 5 and 6 performed on piano. Even purists who prefer the music performed on a harpsichord will be impressed by Perahia's profound musicianship.

Mascagni – *L'Amico Fritz* – Featuring Roberto Alagna, conducted by Alberto Veronesi

Mascani is not known for comedy but this charming, rarely recorded opera is a delight. The lead roles are taken by the famed Roberto Alagna and Angela Gheorghiu, conducted by Roberto Veronesi.

Puccini – *Puccini Rediscovered* – Conducted by Alberto Veronesi

A fascinating collection of first versions of scenes from Puccini operas Edgar, La Rondine, and Manon Lescaut, compiled by Puccini scholar Michael Kaye and conducted by Alberto Veronesi. Singers include Placido Domingo and Violeta Urmana.

RYAN VEGA

hoping to one day be a link between the loft, the masque, the mudd club, the wigan casino, the music box, and the cosmic. selecting the seldom selected, yes.

ryan's top 5 bootlegs of 2009 that he wishes would get properly reissued:

Bamboo – *Bamboo*

German cosmic disco with weird reggae cuts about gooja and epic journeys through space and time. Produced by Kurt Hauenstein.

Zig Zag – *Zig Zag*

Obscure disco from Canada along the lines of Gino Soccio, but with much more unabashed eccentricity.

Tempest Trio – *Love Machine* (12")

Short-lived project featuring the great Mike Theodore and Dennis Coffey behind the controls. Totally sleazy disco with both producers in peak form.

Roots – *Roots*

Italian Disco from 1979 sounding more like Kid Creole than Kano. All the songs seem to have a theme of old Hollywood too.

Azoto – *Music Makers LTD*

Proto italo disco with a Judea-Greek influence perfect for weddings and bar mitzvahs. Produced by the one and only Celso Valli.

Tip:
-check popsike.com before bidding on that rare record on Ebay
-also listen to more In Flagranti plz.

ANDORKAPPEN

life IS death

Roky Erickson & The Aliens – *The Evil One* (SYMPATHY FOR THE RECORD INDUSTRY)

It took me a minute to get lifted up by The 13th Floor Elevators. It took me another minute to develop a taste for Roky's solo output. The available recorded material is not only finite, but highly limited. Dig!Dig!Dig! Time is obsolete. Time is over. Time is NOW. -As for RIGHT NOW, I can not stop listening to this record . . . This is pure transcendental sanity-splitting ROCK MUSIC, directly from a tormented soul. It will torment your soul. It will burn. Fire. Demons. Evil . . . . (Check out the movie "You're Gonna Miss Me" as well, but ONLY AFTER dwelling into the music.)

Dinosaur Jr. – *Farm* (JAGJAGUWAR)

How good is this album. Just how good is it. Oh how good. VERY.

Inquisition – (Everything by this band) (NO COLOURS)

Formerly of Colombia. Now of Washington State. This two-piece is the best black metal band out there. In the world. (I saw them live and they wasnt fakin it.) Their music is morbidly beautiful and unforgivingly raw and majestically satanic. Xtian extermination. Devil invokation. Bliss. Laugh.

Throneum – (Everything by this band)

THRONEUM is a Polish 2-piece. Savage shit. Do you like both DARKTHRONE and ABSCESS? - Do you like THRONEUM? Yes YOU DO.
I recommend *BEING ALONE*.

Tip:
U-8-C.com

SCOTT BUTTERWORTH EST. 1984

Editors – *In This Light And On This Evening* (FADER LABEL)

The Soft Pack – *The Soft Pack* (KEMADO)

Japandroids – *Post-Nothing* (POLYVINYL RECORDS)

My favorite album of 2009! The cold isolation of urban Punk Rock and the warm comfort of arena-filling Classic Rock coalesce throughout the Vancouver duo's debut album. Eight tracks, no filler. A masterpiece start-to-finish for the neo-Sonic Youth generation. Standout track "Wet Hair" is a "less-is-more" anthemic blast of passion, with the chorus repeating, "We run the gauntlet/Must get to France/So we can French kiss some French girls" . . . I think I have something new to add to my list of "Things To Do Before I Die."

The Drums – *Summertime* (TWENTYSEVEN RECORDS)

One song sounds like Vampire Weekend . . . one sounds like The Cure . . . one sounds like Perry Farrell fronting The Beach Boys . . . and a few more that fall somewhere in between. Solid debut EP from the Brooklyn newbies.

Pains Of Being Pure At Heart – *Higher Than The Stars* EP (SLUMBERLAND RECORDS)

The self-titled debut from Pains of Being Pure At Heart, released in February 2009, was probably the album on heaviest rotation in my CD collection throughout 2009. With the delicacy of Belle & Sebastian and the atmospheric dominance of My Bloody Valentine, Pains of Being Pure of Heart crafted the best ten consecutive songs I've heard in a long time . . . it's nearly perfect. Just seven months later they followed it up with the *Higher Than The Stars* EP (Sept. 2009) . . . and I think it might just be even better.

Jay Farrar & Benjamin Gibbard – *One Fast Move Or I'm Gone: Music From Kerouac's Big Sur* (ATLANTIC)

Lady Gaga – *The Fame Monster*
(CHERRYTREE/INTERSCOPE)
I like it . . . sue me. For somewhere around $100 (I think), you can get the Limited Edition which includes a lock of Lady Gaga's actual hair. Man, creeps have it way too easy these days. When I was your age, we had to make a hair doll the old fashioned way . . . well . . . nevermind.

Mute Math – *Armistice* (REPRISE)

Florence + the Machine – *Lungs*
(UNIVERSAL REPUBLIC)
Lock Sinead O'Conner and Lada Gaga in a room and tell them they can't come out until they've written a record together . . . and you get *Lungs* by Florence + The Machine. Guys . . . I dare you to watch the video for "Drumming Song" and not fall in love with her. Jenny Lewis no longer has the monopoly over indie-boys' infatuations.

The Big Pink – *A Brief History of Love* (4AD)

The Mary Onettes – *Islands*
(LABRADOR)
What do you do when your girlfriend wants to listen to Coldplay, but you'd rather hear some Jesus and Mary Chain? No need to call Dr. Phil, this album is the perfect compromise.

A Place To Bury Strangers – *Exploding Heads* (MUTE)
Exploding Heads, the sophomore follow-up to A Place To Bury Strangers' 2007 self-titled debut, is a symphony of beautiful devastation. It sounds like a buzzsaw fighting a lightsaber . . . as a juiced-up remote control racecar whizzes circles around them . . . amidst a barrage of shrapnel from a disgruntled postal worker toting an industrial strength nailgun.

XX – *XX* (XL RECORDINGS)

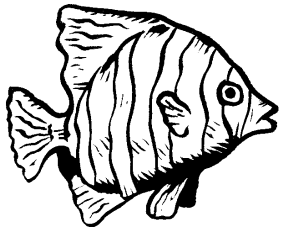
John Mayer – *Battle Studies*
(SONY)

All Tomorrow's Parties – *All Tomorrow's People & Jonathan Caouette* (DVD)

***Nirvana: Live at Reading* (DVD)**

***(500) Days of Summer* – Directed by Marc Webb**

No Age – *Losing Feeling* (SUB POP)



***It Might Get Loud* – Directed by Davis Guggenheim**
Jimmy Page (Led Zeppelin) . . . The Edge (U2) . . . Jack White (The White Stripes) . . . and their guitars. A fascinating documentary on three men and the musical instrument they used to create decades of our collective popular culture.

***Anvil!: The Story of Anvil* – Directed by Sacha Gervasi**

Best Coast – *Something In The Way (7")* (PPM)

Yeasayer – *Odd Blood* (SECRETLY CANADIAN)

Dum Dum Girls – *I Will Be*
(SUB POP)
I've just listened to the song "Jail La La" six times in a row . . . and I'm still not tired of it!

Two Door Cinema Club – *Tourist History* (GLASSNOTE)

JJ – jj n0 3 (SECRETLY CANADIAN)

SCOTT CARLSON

One of the many expatriates from another record store, this March it will have been two years since I began working for Amoeba. I've worked pretty much every section in the store save for the Mezzanine, but currently I'm working exclusively in Hip-Hop. It's a living.

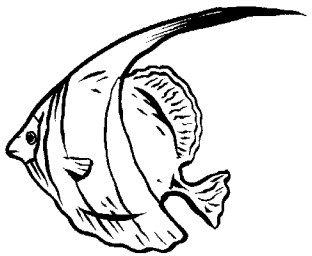
Squarepusher – *Solo Electric Bass 1* (WARP)
Ah, Tom Jenkinson — a.k.a. Squarepusher — the scourge of electronic music. Presumably, many would wish that Jenkinson would set his bass down and focus on the sequencer, though those entrenched in that camp are missing out. Though there has been a definite strain of jazz and improvisational music in all of his works, (*Music is a Rotted One Note*, parts of *Ultravisitor*, etc.), many seem to feel that Jenkinson's astounding bass playing (the only featured instrument on this recording), brought to its logical conclusion on *Solo Electric Bass 1,* is too much of what they don't like about his music, and nothing of what they do. Recorded live in Paris in 2007, one can be taken off guard by the almost classical guitar style of playing exhibited on the recording. Those in the mood for Jaco Pastorius-esque fusion freakouts will get small portions of what they want, but for the most part *Solo Electric Bass 1* is rather restrained (but no less technical).

Yoga – *Megafauna* (HOLY MOUNTAIN)
Late night internet perambulations can and — in this reviewer's case— *have* stumbled across supposed field recordings of Hell. As the story goes, scientists in Siberia, drilling deep into the Earth's core, hit an air pocket. They then lowered a microphone into the chasm and recorded what is purported to be the sound of Hades. When listening to *Megafauna*, Yoga's first full length, similar images are conjured up. One can casually throw out the archetypes that Yoga assumedly draws from (Goblin and Throbbing Gristle amongst others), but the fact of the matter is that *Megafauna* has a sound all its own. The listener will catch a black metal-sounding riff here and a discernable voice there, but on the whole one is left to ponder how these sounds were created, and is left wanting more.

Om – *God is Good* (DRAG CITY)
It was with a tentative countenance and much skepticism that the average listener gave *God is Good*, Om's latest full length, a listen. Gone is Chris Hakius, and thus the dream team of him and Al Cisneros is dissolved (a rhythm section going back to the immortal Sleep, and before that Asbestosdeath). In Hakius' place (if such a thing is possible) is Emil Amos, drummer for the band Grails. Throughout *God is Good*, there are obvious attempts to stretch out from what has become the standard sound for Om, and for this task Amos ably fits the bill, bringing a noticeable enthusiasm to the proceedings. Tamboura and flute are featured on the album in attempt to crank up the ever-present spiritual/mystical ethos (with successful results). With the departure of Hakius some may have thought that Om's time was over, but it seems to be just beginning.

Broadcast & the Focus Group – *Broadcast & the Focus Group Investigate Witch Cults of the Radio Age* (WARP)
Broadcast, ever the band to defy expectations, deliver with their current release an album that must have been designed to both confuse and enthrall, and in this case succeeds on both counts. Among a wall of sound, trace bits of '60s British Folk, atmospheric soundtracks, and early electronic music can be heard, and there are only a few "songs" in the traditional sense on the album (Trish Keenan's vocals are only heard here and there throughout the duration). At this point in their career, Broadcast are about as far away in sound from being Stereolab clones as is possible.

Tip:
Try to find pleasure in deprivation; Cut something out of your life you've convinced yourself you need (meat, sugar, caffeine, alcohol, etc.) and learn that your supposed need didn't amount to much. When in town dine at Vegan House on Hollywood and Wilcox. Art museums are good for the your mind, and L.A. has plenty. If haven't been to the MOCA, LACMA and/or the Getty in the last year you owe yourself a visit. While you're at it finish the trip up with a visit to the Huntington Library. Support local bands such as Chingalera, It's Casual, Yidhra, and Stonehelm.



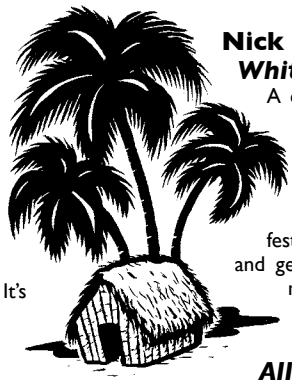
SCOTT FEEMSTER

Speak softly, and carry a big hula hoe, bass, and rolling pin . . .

Sadly, this is my last transmittal of my faves to the Amoeba universe. I have worked at the H-wood store as a buyer for about 3+ years, and have enjoyed every minute of it. If I didn't have a good gig lined up, I wouldn't leave, but I'm going back into my family's bakery business to help out. I will miss all of my co-workers, the customers, and, most of all, the wonderful music (and movies) that find their way to this special place…and make no mistake, Amoeba is a very special place. I am humbled and greatly appreciative to have been an Amoebite. My advice to the customers: keep shopping Amoeba, and keep supporting independent music. Here are some recent faves to leave in your noggin before I hit the dusty trail . . .

Nels Cline – *Coward*
(CRYPTOGRAMOPHONE)
Good Lord, how does he get some of that sound out of a guitar? This album is pretty much just solo Nels on all sorts of stringed contraptions, and I think it is one of his best. Beautiful, dense pieces that bounce around in your skull for days afterward.

Fernwood – *Sangita*
(WHITEHORSE ONE)
A really nice, rather amazing CD of instrumental pieces done on a wide assortment of acoustic, mainly stringed instruments. The songs are complex and thoughtful enough that they don't venture into new age drivel, and the musicians, Gayle Ellet and Todd Montgomery, are obviously extremely talented, but use their talents at the service of the compositions, rather than showing off their chops. It's subtle, but it gets under your skin.



Jim O'Rourke – *The Visitor*
(DRAG CITY)
Some releases by Jim O'Rourke I really like, some I really don't like. This one I REALLY like. It's basically one long, continuous chamber-rock piece that builds and releases tension as it goes along, and subtly changes course during its duration. The instrumentation is pretty standard for Mr. O'Rourke (I had a friend who used to nickname him "Smarty Pants"), but the rather astounding thing I didn't pick up on until after I listened to the CD is HE PLAYED EVERYTHING HIMSELF, (and overdubbed it during a long period of recording). Yikes! Good one, Smarty Pants.

Balmorhea – *Constellations*
(WESTERN VINYL)
I know nothing at all about this band, but I dug the cover artwork, and decided to give it a go. Very cool, mostly acoustic post-rock/chamber-rock that has a dark undercurrent to it. I'm gonna listen to this a lot more, I can tell.

Ben Frost – *By The Throat*
(BEDROOM COMMUNITY)
Wow. I sort of take electronic music for granted sometimes, but every once in a while I'll hear something that will make me sit up and take notice. *By The Throat* is a dark, propulsive thrill ride that is equal parts death metal, musique concrete, and modern electronic composition, and great all around.

The Flaming Lips – *Embryonic*
(WARNER BROS.)
The Lips have been making me smile for many years, but it's way cool to see them REALLY let their freak flag fly on their latest release. It seems that Wayne and the lads have gone back and dug out their Krautrock and middle-period Floyd records, and have transformed themselves into born-again prog-rockers that would do the guys in Can and Neu! proud. This record gets better and better each time you play it.

Nick Cave/Warren Ellis – *White Lunar* (MUTE U.S.)
A collection of (mostly) brilliant film soundtrack work that Mssrs. Cave and Ellis have been squeezing in the last few years in between gigs with The Bad Seeds, Grinderman, The Dirty Three, curating music festivals, writing novels, writing films, and generally lounging around. You guys make my head hurt. I wanna be you when I grow up.

All Tomorrow's Parties – Directed by All Tomorrow's People and Jonathan Caouette
A really cool cinema vérité ride through the ongoing series of concerts put on by the good folks at ATP. It isn't so heavy on performances per se, but it takes footage from pro filmmakers and fans to give you a feeling of the fun and musical invention that has been a big part of these festivals. Inspiring.

David Sylvian – *Manafon* (SAMADHI SOUND UK)
Sylvian's most obtuse and challenging work yet is also one of his best. I admit, his latest work takes a while to rope you in, but when it does, you pick up on all the weird happenings behind his voice, and it's hard to shake.

Broadcast and the Focus Group – *Investigate Witch Cults Of The Radio Age* (WARP)
I've dug Broadcast for a long time, with their skewed electronic take on '60s and '70s era library music, soundtracks, jazz and Euro-pop. This time they've teamed up with The Focus Group and have gotten even stranger and trippier than ever before. This is psychedelic music of the highest order.

Tip:
You know, there's probably a lot more that I'm forgetting, but that's for you to go out into the store and find for yourselves! Thanks a bunch for some great times. If you are ever in Claremont, check out Some Crust Bakery, or find us at www.somecrust.com.

SCOTT HURST

Warner Bros. did not pay me to write this but they sure should have.

The Flaming Lips – *Embryonic*
(WARNER BROS.)
After receiving the nod for official pop song of Oklahoma with "Do You Realize" The Flaming Lips decided to get back to what they are also good at, and that's making psychedelic space-rock records. It's a big job listening to this record but there's a pleasant surprise around every weird, rounded-off corner. You have to be patient and you have to listen to the whole thing all the way through more than a few times. I know it's a lot to ask. I'm not asking you to do this because I think you will, I'm asking because I think that you should. If there's ever an Embryonic laser-light show at that weird theater on Hollywood Blvd I'll be first in line.

Devo – *Q: Are We Not Men? A: We Are Devo!* (WARNER BROS.)
When the first full-length Devo record came out in 1978 they knew you'd be too busy text-messaging on your iPhones to avoid walking into open manholes or see that space-junk careening towards your skull as you walk down Sunset Blvd. Are we not men? Unfortunately, yes.

The Quick – *Mondo Deco*
(RADIO HEARTBEAT)
Wow! This is a reissue that really blew me away. These guys were killing it in L.A. in 1976 and here's the LP to prove it. Somehow they were under-appreciated and often written off as Sparks clones. This is absurd when listening to the record now because nothing else sounds like it period. It's a guitar slash and burn affair with insanely fey vocals singing tough-ish lyrics about being a teenage misfit. It's great stuff, following the classic album blueprint where you start with a Beatles cover as a hook and then bash out all of your freaky originals and win everybody over with insane energy and a highly stylized sound. Produced by the likes of Kim Fowley and Earle Mankey for all of you super-nerds out there and another good reason to dig into the Power-Pop past.

The Breakaways – *Walking Out on Love: The Lostsessions* (ALIVE NATURAL SOUND)
If The Nerves ("Hanging on the Telephone"), Plimsouls ("A Million Miles Away"), or The Beat (the first record rules) mean anything to you, then this is a must have. It's Paul Collins and Peter Case after The Nerves broke up and it's more urgent, sizzling-hot, super tight, power-pop & roll. The songs are great and the sound quality mostly doesn't disappoint. "This is the sound of Pop on the streets of Los Angeles circa 1978, no money, no deals, just the burning desire to make something happen in a town without pity." ~ Paul Collins

Devo – *Freedom Of Choice*
(WARNER BROS.)
Devo in 1980 was a finely tuned hit-making machine. "Whip It" was BIG with a crazy video and Devo was impossible to ignore with the energy-dome hats and the well planned uniforms of the future. *Freedom Of Choice* is basically the sound of Devo smoothing out and synthesizing their sound, creating radio friendly-ish new wave hits that appealed to the ever-devolving masses. This is the record that most people remember and the one that created their everlasting fan-base of fringe dwelling lunatics. This record is a timeless classic that was meant to be listened to while we slide into the ocean or fall into a giant hole in the ground. It sounds good while watching that giant asteroid hurtle towards us on massive digital plasma television screens. USE your freedom of choice.

Tip:
Don't try, just let it happen.

SCOTT "SES" SPAULDING

OG buyer, pirate. . . during a full moon, they call me Wolfman. Always remember. . . "Micki Free is not a girl."

Beak> – *Beak>* (IPECAC)
Geoff Barrow of Portishead fame & a few of his cronies make this fine postrock achievement. If you're a krautrock lover, such as I, & can't get enough the likes of Can, Neu, Klaus Schulze, & early Kraftwerk, you will be hooked on this one, son. . . believe it!

George Jackson – *In Memphis 1972-77* (KENT/MGM)
Taking cues from the Al "Grits" Green/Willie Mitchell dream teaming, this deep south soulster had carved out his own piece of the Memphis Soul pie. I can dig it!

Slayer – *World Painted Blood*
(AMERICAN)
Brutality is back . . . in a big way. STILL the kings of thrash after 25 years plus! My favorite album of theirs since *Seasons In The Abyss.* EPIC!!!

Baby Grandmothers – *Baby Grandmothers* (SUBLIMINAL)
Far out & fuzzy late '60s proggy, psych from Sweden. Outta sight!

The Flaming Lips – *Embryonic*
(WARNER BROS.)
Massive, lush & cinematic as FUCK! My favorite album of theirs since *Soft Bulletin.* A job well done . . . word.

***Forge Your Own Chains: Heavy Psychedelic Ballads & Dirges 1968-1974* – Various Artists**
(NOW AGAIN/STONES THROW)
Pretty self explanatory. BUY IT, already!

SHAN BEASTE

(Rock Floor Denizen)

International Woman Of Mystery & Intrigue:

Mind Reader, Musician, Producer, Miniature philosopher.

Girl-Group enthusiast.

Spector, Morton, Lieber & Stoller, Carol King paramour.

Zombelle – *Gurgle Beaste*
(LIVING TAPES)
www.myspace.com/zombellemusic

I'm gonna do it. I'm gonna write about my own album. I make my own rules.

"A milky-heart-heavy orb of lightless womb sensations which began attracting crowds to her live shows. With very basic guitar chords complimented by a slew of vocal tracks, heart-beat rhythms, experimental sounds, creaks, and a feel reminiscent of a creeped-out-Shadow-Spector-drenched-soul-era, her sound is certainly her own."

After years of these tracks collecting dust, they've finally been released on the Living Tapes label. If you don't know Living Tapes, you should look them up (www.myspace.com/livingtapes). All releases are limited to 100 on colored tapes. Other artists who have been released by LT include: VUM, Pharaohs, Kinit Her, Black Church, Ecto-plasm Girls, Frank Alpine, Foot Village, Paint, Medio Mutante, and the short-lived SWFT WINGS.

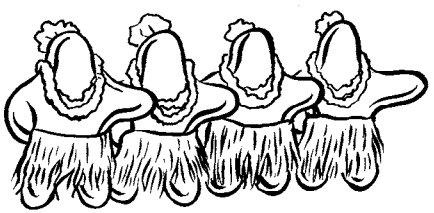
Melody Hirose had this to say about the 10 bizarre lo-fi tracks: "*Gurgle Beaste*, an otherworldly love curse from Angeleno neo-psychette, Zombelle. Stripped and baring all bones, Shan Beaste blends acousitc soul mysticism and moody crypt pop into seductive toxic swamp songs. Interwoven are intoxicating lo-fi interludes of oscillation insanity that perplex and mislead. Sultry, dreamy, but always dark, Zombelle, a lady after your esoteric heart."

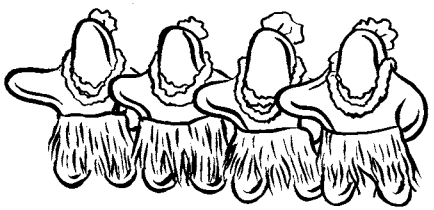
Interested in releasing this album on your vinyl label? Contact me. I'm into it.

Yoko Ono & Plastic Ono Band – *Between My Head And The Sky*
(CHIMERA)
YOKO IS NOT A VERB! Now, having said that . . . At the age of 76 Yoko is still bringing us avant-sounds far beyond those which have been popularized via media. How does this happen? We're coming up on 2010 and STILL Yoko is bringing it to the table. Bat For Lashes who? Watson Twins who? So then, who is carrying out the work of "The Plastic Ono Band?" Sean Lennon, of course! Alongside Yuka Honda (Cibo Matto) and the band Cornelius. The caterwauling is minimal and the songs are extremely cohesive. Perhaps it's feminine pride that brings me to this spot, but there is absolutely no denying the strength of this album. There are moments that grasp at the same airs of "Kiss Kiss Kiss" or "Nobody Sees Me Like You Do" but, ultimately, this is fresh material. Still a pioneer of the arts community? YES.

Sic Alps – *US E.Z.* (SILTBREEZE)
www.sicalps.com

I walked away feeling sticky and very very introverted the first time I saw this band perform. It was a pretty cerebral experience which was confusing as I found myself dancing and vibrating. Their messy and (dare I say, phantasmagoric?) sludgy lo-fi Phil Spector influenced spectre production is nothing to sneeze at either. The lyrics are bizarre and





tend to be dark while the guitars slide out from under one another rhythmically as drums follow in a booming, lazy drive. Picture this: 1967, UFO club, London. Sic Alps opening up for Syd Barrett's Floyd — that's the way I see it.

"Let's all go where the sea meets the sky and sun hits the sand. Lay down on your back, we'll have an understanding. I never want no hassle, man. Let's not go back to the Viet Nam contract. Forget about the poor and the black. It goes 1, 2, 3, 4. They sent them home dressed up in bags. I never want no hassle, man."

Clara Rockmore – *Theremin* (THELAS)

Lady Gaga – *The Fame Monster* (Deluxe Edition)
(STREAMLINE/INTERSCOPE/KON LIVE)
She's all four horsemen of the apocalypse and the apocalypse has never looked so good! Love her or hate her, you can't deny her. It's about time pop culture kicked it up a few steamy notches. Things were starting to border on boring. As far as I'm concerned, no current pop entertainer can top Gaga. And, even though I'd rate her fashion, wigs, and stage props before I'd think to mention her voice — I still have hope that she'll shine brightly and won't be just another dazzling dud.

SPENCER

The Mantles – *The Mantles*
(SILTBREEZE)
"Don't Lie" is a classic, and the whole LP rules.

The Feelies – *Crazy Rhythms*
(BAR NONE)
They just reissued this classic and oh baby did it make me happy. "Raised Eyebrows" is the most epic instrumental of all time.

Them – *Again* (POLYGAM INTERNATIONAL)

Galaxy 500 – *On Fire* (ROUGH TRADE)
This is the kind of record you put on and reminisce to. Time to talk about the golden days and drink some wine.

The Fresh & Onlys – *The Fresh & Onlys* (CASTLE FACE)
Great garage poppy band from San Francisco, both of their albums are keepers.

Tijuana Panthers – (7")
Get your grubby paws on anything those dudes put out, it's dope. Check for 7"s.

Best Coast – *Something In The Way* (7") (PPM)
This one time when I was 15, I smoked pot. It kind of sounded like this.

Vum – *Strange Attractor*
Dark with surf tones and percussion and aesthetic that reminds me of Nick Cave's "Red Right Hand."

Neverever – *Angelic Swells*
(SLUMBERLAND RECORDS)
Reverby diva vocals over poppy tunes that would make the most reserved wallflower get out on the dance floor.

TIp:
ALLAH LAS - check out myspace.com/allahlas for some righteous tunes

THOMAS

The Raveonettes – *In And Out Of Control* (VICE)

Animal Collective – *Fall Be Kind*
(DOMINO)

TREVOR

One day I will cut my hair and no one will recognize me.

***Moon* – Directed by Duncan Jones**
Sam Rockwell was 100% snubbed by the Oscars. This was by far, I think, the best acting performance of the year. If George Clooney wins an Oscar this year, I hope he gives it to Sam Rockwell.

Why? – *Eskimo Snow*
(ANTICON)

***Iron Giant* – Directed by Brad Bird**
In case you forget how to be a kid at heart.

Bike For Three! – *More Heart Than Brains* (ANTICON)
This is a Buck 65 album, but he released it under the name Bike For Three.

TUNA

Check out my zine, What's the Jam?

www.myspace.com/whatsthejam

Oak & Bone – *Oak & Bone (7")*
(HEX RECORDS)
Brutal hardcore: loud, angry, and they mean it. Four songs of fury, the first release from Oak & Bone, and pumped for more to come!

Night Owls – *Night Owls EP*
(HEX RECORDS)
Long time hardcore vets came together to form what is Night Owls. A breath of fresh air. It's seven amazing tracks of flawless riffs, catchy songs, and when it's over, you're mega bummed. Total Fugazi-meets-Lifetime-spunk, and I like it. PAY ATTENTION!

Pre – *Hope Freaks* (SKIN GRAFT)
Pre rules hard. Quirky, girl-fronted punk rock at its finest. Heavy on the percussion, heavy on the yells. Noise, haircut tacos, *ohhs* and *ahhs*. Doesn't get much better.

Converge – *Axe To Fall* (EPITAPH)
The first time I heard this album was live, and I couldn't function for the rest of the day. Jacob Bannon is the most furious man in the world, the drums are tighter and faster than ever, and the bass and guitar are in a brutal tantrum of equal fury. This album is effin insane (not to mention Disfear's Ulf Cederlund's appearance)!!!

Duran Duran: Hammersmith '82!
Duran Duran in their prime, caught in all their pirate-new romantic glory. It's a DVD/CD combo pack, and John Taylor's feathered hair is enough reason to even think about watching it. "Night Boat" AND "Friends of Mine?" Oh man. Oh man.

Outbreak – *Outbreak* (THINK FAST!)
Outbreak is more pissed than ever and they're on the warpath. 15 songs in 20 minutes. Right to the point. No bullshit. Eff yeah. MEGA eff yeah!

VIOLA

World buyer who builds wells in Ethiopia (www.villagepace.org)

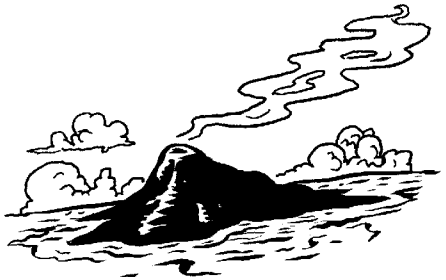
Fanga – *Natural Juice* (UNDERDOG/IMPORT)
A little gem of Afrobeat from France way under the radar; it was released in 2007 & features guests like Tony Allen — and not to mention the spirit of Fela Kuti, King Sunny Ade, and other African funksters. The new CD should be coming any day . . .

***Tumbélé! Biguine, Afro and Latin Sounds from the French Caribbean, 1963-1974* – Various Artists** (SOUNDWAY)
A great recording of old music from a totally forgotten area, the French Antilles (think Haiti, Martinique) . . . Not surprisingly also great dance music, compiled by the brilliant people of Soundway Records. If you are listening to this sitting down, you must be dead!

***Tropical Funk Experience* – Various Artists** (NASCENTE/IMPORT)
From the English-speaking part of the Caribbean, a very danceable compilation of old, sought-after tracks in many styles — calypso, ska, funk, soul — something for everybody.

Mamadou Barry – *Niyo*
(WORLD VILLAGE)
Surprise release in the African section: Afro-beat and other swinging musical styles from totally unknown (well: in the west!) multi-instrumentalist based in Conakry, Guinea (West Africa).

Kasse Mady Diabaté – *Manden Djeli Kan* (WRASSE)
Classic and classy Malian griot music by the former lead singer of the great Orchestre Badema. Together with Salif Keita he is one of the great voices of his country. Rolling, calming music, with notable guests: Djelimady Tounkara and Toumani Diabaté.



Romica Puceanu– *Gypsy Songs*
(BUDA MUSIQUE/IMPORT)
Just when you think you've heard all the gypsy CDs you ever needed there comes the incredible voice of Romica — who died in a car accident during preparations for her first big concert in the West, in Paris.

Buika – *El Ultimo Trago* (WEA)
Late night music in honor of Chavela Vargas featuring the sultry Spanish-African singer with Cuba's great pianist, Chucho Valdes — a jazzy and emotional release.

Bassekou Kouyate & Ngoni Ba – *I Speak Fula* (NEXT AMBIANCE)

DJ YAYA

DJ since 1996 . . .

Bloody Beetroots – *Romborama*
(DOWNTOWN)
"Bloody Beetroots are the greatest thing to come out of Italy since Ferrari."

Chromeo – *DJ-Kicks* (K7)
This album is so funky good :) I love the '80s disco, R&B electro-infused funk sound. It's great to dance to :)

Crookers – *I Love Techno 2009*
(LEKTROLUV)
Their heavy bass lines drives me crazy :) I love that they work with an eclectic mix of artists :)

Michael Jackson – *Michael Jackson: The Remix Suite* (MOTOWN)
I'm a HUGE Michael Jackson fan (R.I.P. MJ) & I'm very picky about remixes but *Michael Jackson: The Remix Suite* is diverse in sound. . . it's fresh but equally timeless, classic, and as inspiring as the original. Steve Aoki's "Dancing Machine" remix is so funky cool . . . it's one of my favorite remixes :)

***The Hangover* – Directed by Todd Phillips**
This movie makes me wanna go to VEGAS!!!! One of the funniest comedies I've seen in a long time :) There's too many "stupid funny" comedies & *The Hangover* was brilliant :)

Tip:
Check out LIVE FOOTAGE, a Brooklyn-based band, with Topu Lyo (electric cello) and Mike Thies (drums, synth). I saw them perform in Brooklyn and they left me speechless. Check out their California tour! www.livefootagebrooklyn.com

Look out for DJ Johnny Jewel & DJ YaYa duo. . . coming soon to a party near YOU!

If you're a new "DJ," please read this book. . . How To DJ Right: The Art & Science of Playing Records, *by Frank Broughton & Bill Brewster.*

www.myspace.com/djyayamix - download free DJ YaYa mix-tapes

www.myspace.com/johnny_jewel - download free DJ Johnny Jewel mix-tapes

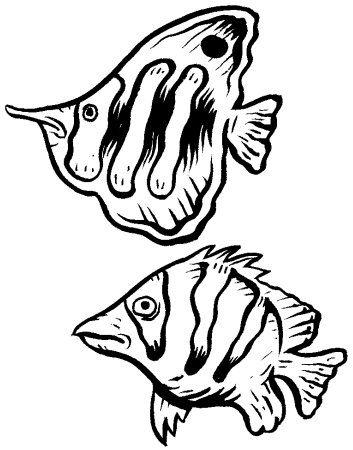
ZAC BOUVION

Jazz Room / Freeway

Doug Snyder & Bob Thompson – *Daily Dance* (CANTOR)
Uber-damaged loner noise dispatch from Ohio, 1973. Has a kinship with the more outre elements of the ClePunk scene (The Styrenes/Eels/RFTT), as well as laying a proto NoWave vibe. Heavy drum crashes and distorted guitar squall, that could easily be Branca or Chatham — but this is years earlier. Not just noise, but some genuine jazz interplay. There are Borbetomagus and LAFMS connections. Look it up.

Heldon – *Electronique Guerilla*
(CUNIFORM)
Gorgeous reissue of seminal French prog/psych masters' debut from 1974. Heldon emerged fully-formed, sounding every bit as kosmiche as the Kraut legends they get name-dropped with. Scant percussion, but still totally propulsive. For fans of Manuel Gottsching's Ashra guise, Hawkwind at their spaciest, or Agitation Free. Comes with a bonus 45 from Pinhas' earlier project, Schizo, which bears much more in common with their UK progressive brethren in Crimson/Arthur Brown/May Blitz.

Emeralds – *What Happened*
(NO FUN PRODUCTIONS)
Phenomenal abstract/synth/space-out noise. These dudes consumed Klaus Schulze whole. Moves from stark to swarming, in split seconds — like the best Concrete does. This album has some really majes-



tic and composerly-sounding moments, which projects from this "scene" often don't. This is mastered by James Plotkin, but check out Solar Bridge on Hanson, to see what Dilloway did with them.

Luc Ferrari – *L'Oeuvre Electronique* (INA-GRM FRANCE)

Luxuriously pricey folio of all Ferrari's Musique Concrete compositions. Ten discs and a nice booklet (with English!), covering his career from the late-'50s tape pieces, through the skewered "orchestration" of Tautologos, and into some newer theatre/radio work. Ferrari was an endlessly dynamic composer, swinging from pastoral to cacophonous, fluidly and often.

Charlie Nothing – *The Psychedelic Saxophone of . . .* (TAKOMA/UNKNOWN)

One-of-a-kind solo sax improvisations, miraculously and incongruously released on Fahey's Takoma label in '67. This guy should go down in the Great American Pantheon of Outsider Instrument Builders — along with Partch, Moondog, and Yonkers — but this early recording comes off like an Alan Watts backdrop. Fluttery sax runs over ringing gong shimmer. This record came from an era when a lot of drug-addled or just plain weird music got mistakenly labeled as "psychedelic."

Throbbing Gristle – *Gristleism* (INDUSTRIAL)

This was a big year for TG acolytes. The excellent *Third Mind Movements* release, a noise toy that you're not bored with instantly, and shows in the US. Not to mention continually amazing archival debris from the Dais label (COUM Transmissions / a live one with Genesis & Tony Conrad), that hardly anyone will get to hear. Just as perplexing and relevant as ever.

The BYG Deal – Various Artists (FINDER'S KEEPERS)

Super cool comp, which we've come to expect from anything Votel related. I've adored the BYG label for nearly a decade for their monolithic run of 1960s Free Jazz under the Actuel banner, and always said there were more than one psych-monster hiding out in there. You get tracks from those guys (Ame Son & Freedom), and a ton of other EuroProg madness, both familiar (Gong, Soft Machine-offshoot Banana Moon) and unfamiliar (are you shitting me, Vangelis?). This will fit nicely beside the three-disc *JazzActuel Collection* with the Thurston & Byron liners, that you hopefully got way back in the '00s. But why didn't they mess with Musica Elettronica Viva?

TIp:
R.I.P. Jack Rose, Ron Asheton, Rashied Ali, Lux Interior.

Zachary says hello to Thurston Moore, Mississippi Records, the LAFMS, Julian Cope, and Kerryanne.

Eat at Animal on Fairfax. Read Lovecraft.

ILENE

Matias Aguayo – *Ay Ay Ay*

Yeasayer – *Odd Blood*

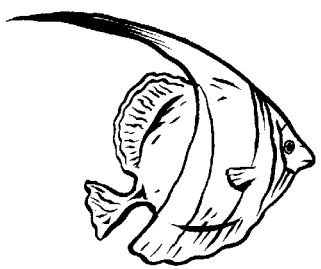
Fontan – *Winterhwila*

Black Science Orchestra – *Walter's Room*

Burnt Friedman & Jaki Liebezeit – *Secret Rhythms 3*

Orchestre Poly-Rythmo de Cotonou – *Echoes Hypnotiques*

Good God! Born Again Funk – Various Artists



KAREN

we breathe in, and then out again.
and that's how we do it.

Gil Scott-Heron – *I'm New Here*

"the revolution will not be televised" was the first "rap song" i ever heard. i was ten years old. i was entranced by the rhythm and the cadence; the power and staccato of gil scott's voice. poetry that WAS music. music that was poetry. confident, "tellin' it like it is" poetry with jazz and rhythms woven through it. the timber of his voice and the musicality of his poems opened my ears; it grabbed my little ankles and shook me. that record opened up a hundred doors. in his first record in more than 16 years, he comes with a deadpan humor and a grizzled resolve. back with a slammin', jivin', stream-of-consciousness which features a much more weathered and threadbare voice — yet it has a more relaxed, hang loose energy.

still tellin' it like is — just the other side of a long life.

forty years later, his style is more bluesy and sparse than jazzy. "broken home" is my favorite cut.

Beak> – *Beak*

creepy, quirky electronic meanderings — from fuzzbox pops to soothing melodies.

this is jazzy and experimental and strange all at once. from drones to dazzle;

like musical hot rocks — noise pops. bauhaus meets gyuto monks meets tomita.

gotta get it.

Eels – *End Times*

i love, love, LOVE eels. E, to most of us. i love his voice. his breathy, gritty, melancholy dark chords and the way it is all so sad . . .

this record is REALLY SAD. all about the end of a relationship and realizations and regrets. but it is cathartic sad, NOT wallowy sad. his honest songwriting pulls you in and lets you feel it with him, so ultimately there is redemption and realization rather than swirling and sinking.

Jim Campilongo – *Orange*

sixty minutes of campilongo's music is like an hour of sloshing around in the head of the a crazy person (in a good way). a deep, dark, magical ride. with bumps and shouts of joy along the way. moody and atmospheric is his trademark, but he is also playful and soulful at various times. jim campilongo is one of my favorite living guitarists because he has a sound ALL his own. like bill frisell or buckethead, he plays with a unique style, with exquisite dexterity. who he IS seems to be translated through his playing: always inventive and original. "i'm helen keller and you're a waffle iron" says it all. his version of the stones "no expectations" is groovy and haunting and the rest of the record takes you through hills and valleys of moods and musical expeditions. this is an amazing record.

Patty Griffin – *Downtown Church*

this record was recorded in a 150-year-old presbyterian church in downtown nashville. and there really is something about the echoes, maybe the memories or the ghosts of all that has transpired inside; of all that those walls have witnessed. patty griffin is one of my favorite songwriters, but this has only a couple of her own songs. this record is about her interpretations and an homage to traditional gospel/spiritual music and its lasting impact on american music. some of the songs make you shudder when you hear them.

the great buddy miller produced, and emmylou and julie miller sing on several songs. the tenderness and intimacy really resonates — her voice reflecting the light through the stained glass all around her. it is a quiet and soulful record as well as an uplifting one. there is definitely something otherworldly and gothic feeling about her voice here. this is really a tour de force. a superb recording. listen to it, you'll see.

Carolina Chocolate Drops – *Genuine Negro Jig*

last time i went to new orleans for jazz fest (two years ago now . . .) we were in one of the side tents and we stumbled on these three young cats playing traditional jug band instruments and having a good ole time.

the crowd was enthralled and i was mesmerized. young black kids playing mountain music?? what ??

they rocked the crowd and were having such a good time, and when i came home i had to find out more about them. they are from north carolina and play in the piedmont string band tradition. they have a true deep foundation in the jug band tradition, but they fuse modern interpretations without diluting the essence.

they appeared in the film *great debators* along with sharon jones and alvin youngblood hart (GO DENZEL!).

a banjo, a fiddle and a jug. and they ROCK. it is

just fun upbeat music. they really seem to have fun and i love these guys. joe henry produced this new album released on nonesuch. they aren't simply a gimmick or an anachronism — they really bring a joyful noise wherever they go.

Preservation: An Album To Benefit Preservation Hall & The Preservation Hall Musical Outreach Program – Various Artists

the thing about preservation hall, a tiny wooden room with hard wooden benches in the middle of the french quarter, is that it houses a spirit. the spirit of new orleans, if you will. determination, resilience, perseverance, defiance. a sanctuary for protecting and harboring ("preserving") traditional new orleans music. not many people know that it was started in 1961 (it FEELS like it has been there for a hundred years more!) to provide a place for aging new orleans musicians to PLAY music and have a place to share that music and keep it alive. and hidden within the rafters of that room are the echoes and spirits of all who have played there and all who have visited. this record features vignettes from tom waits, richie havens, merle haggard, brandi carlile, andrew bird, and so many others, chopping it up in the joynt itself. channeling that spirit through their own interpretations of traditional songs, playing them with the preservation hall jazz band.

BUY THIS RECORD and help to preserve and continue our american musical heritage.

blessings roll . . .

Rosanne Cash – *The List*

though this record came out last year, i find myself going back to it over and over again. listening to the traditional folk and country songs that johnny left to his daughter in a "list," i uncover something different each time i play it. something about the spareness of her voice and the guitar work is just . . . captivating.

i can't listen to it enough.

Black Joe Lewis & The Honeybears – *Tell 'Em What Your Name Is!*

austin texas modern answer to JB and the horny horns....

great revival and good times.

Rykarda Parasol – *For Blood And Wine*

learned about her on "what's in my bag?" (shopping in san francisco amoeba). dark, haunting, smoky. moody and rich. feeling nick cave, mark lanegan, velvet underground . . . soaked in sultry.

Fuck Buttons – *Tarot Sport*

experimental electronic duo. inventive. a great album.

Yuka Honda – *Heart Chamber Phantoms*

tzadik records! john zorn is constantly delving into things and presenting things amazing. love the muted trumpets on this record. a swirling and completely satisfying experience. soundscapes with colors.

Nneka – *Concrete Jungle*

finally available in the US. earthy vocals and soulful ruminations on the state of the world.

political hip-hop/soul. substance and rhythm.

Midlake – *Courage of Others*

dark folk. keyboards, flutes, thick guitars. lots of pentangle and fairport influences, but with a sound all their own. this is a really pretty record which feels like you've stepped into a painting. or someone's dream.

Los Campesinos! – *Romance Is Boring*

besides having a great title, this is a great record! it is fuller than their other records — with brass and strings and electronic "stuff." it has a gritty rock and roll edge, but with their quirky, fun jump up and down style.

The Silver Seas . . .

LOVE this nashville band. rumor has it their new album is set to drop in april or may on cheap lullaby (one of my favorite record labels). nice. good stuff. look for it.

on the re-issue front:

Born Again Funk – Various Artists

another gem from the numero uno group, number 30 is "born again funk" the funkiest collection of lo-fi gospel recordings this year! shake the rafters wi 'dat! AMEN.

prince lahsa ensemble--insight

from our pals at dusty groove. mid-'60s rare UK session. never available in the US check it out.

the short list of don't miss:

LIARS – *sisterworld*. don't sleep on this one!

johnny cash – american VI. last installment of rick rubin's series. ethereal and earthly at the same time. compelling.

ali farka toure with toumani diabate – *ali and toumani.* the kora is pure perfection

pantha du prince – *black noise*. amazing acoustic remnants along with lovely electro weaving.

surfer blood – *astro coast*. rock and ROLL !! great hooks and lotsa guitars.

massive attack – *heligoland.*

tindersticks – *falling down a mountain*

madlib – *medicine show no. 1*

beach house – *teen dream*. i like beach house. baltimore haze.

the soundtrack to *the road*. nick cave's brooding best. beautiful.

four tet – *there is love in you*

SADE !!

watson twins – *talking to you talking to me*

the movie: *The Prophet*

great moment at amoeba:
FAT TUESDAY 2010 ! lee "flash" gordon on the decks.
you left us with ernie k. doe, lee dorsey, the meters....and your smile.

we'll miss you, lee.

Lee "Flash" Gordon 1966-2010

In loving memory.

On March 2, 2010 we lost a dear friend and part of our Amoeba family, Lee Gordon. Lee worked at Amoeba Hollywood for seven years and every day he shared his stories, his passion for music and baseball and his warm, gentle spirit with all of us. He will truly be missed.

NOTES:

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WHAT'S IN MY BAG?

You never know what you'll find while roaming the aisles of Amoeba Music. Our "What's in My Bag?" feature explores some of the recent discoveries that musicians, artists, customers, and our own staff have unearthed while shopping at all three Amoeba Music stores. Recent additions to the section include WIMB's from Duran Duran, Large Professor, Jay Reatard, Aterciopelados, Gregg Araki, White Lies, Gaslamp Killer and a host of many other interesting folks!

MUCH MORE ON AMOEBA.COM

Amoeba.com is home to many special features, such as the Amoeblog — a place where Amoeba staff rant and rave about nearly everything — as well as our Buy Stuff section where you can purchase Amoeba exclusives, Home Grown releases, "Music We Like" titles and loads more. We continually update our live shows calendar, blowouts and clearance sales, DJ sets, store events and contests! If you haven't signed up for the Amoeba e-newsletter yet, do so NOW! Get up-to-the moment info on all of the aforementioned and be in the know!

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